

SEVEN DAYS

FREE
**NEED
WORK?**

165 jobs in
the Classifieds

'ALL HANDS ON DECK'

How officials
in Rutland are
combining forces
to fight drug abuse

BY MARK DAVIS, PAGE 32

TAXED TO THE MAX?

PAGE 14

Durington considers school budget increase

COOKING WITH BOOZE

PAGE 44

Chefs wield spirits in the kitchen

IN HOT PURSUIT

PAGE 48

Glass sculptor Ethan Bond-Watts

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skinny



pancake

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SUNDAY
BUDWEISS BREWER
12-2pm (House)

JIMMY CONDO JAM
1pm (House)

OLD-TIMEY HUSO
2-3pm (House)

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SATURDAY, MARCH 8, 7:30 P.M.

"Nobby Reed is simply a Vermont blues treasure!" — Seven Days

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SATURDAY, MARCH 15, 7:30 P.M.

Join two Vermont comedians for a great night of laughter! Josie Leavitt has been performing stand-up for longer than she can remember. Getting her start in New York City, she played at Stand-Up NY, Caroline's, the Comic Strip and many other clubs. Sue Schmidt performs comedy throughout the country including Vermont, New Hampshire, Florida and Anchorage, Alaska. They'll perform together in Skow!



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72	3.49	15.000	15.82	231.21	
84	3.99	25.000	13.67	361.60	

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as many are here in Vermont, the unprocessed milk also offers high levels of conjugated linoleic acid and essential fatty acids, which are known to be nutritionally beneficial.

Processed milk comes largely from grass-fed cows, necessitating antibiotic and synthetic vitamins are often added to processed milk, along with substances to make the milk white again after heat treatment.

The regulations, and Birt, also need to catch up on their reading. In early 2013, three quantitative microbial risk assessments were published in the *Journal of Food Protection* and subsequently presented at a special scientific session, "Unpasteurized milk: myths and evidence" at the Centre for Disease Control in Vancouver. The evidence demonstrates that unpasteurized milk is a low-risk food.

John E. Ahrens
MONTPELIER

ASTHMA RATES WARRANT INVESTIGATION

THE WTP: "Whatever happened to Burlington's ban on excessive car idling?" January 29] This is less a letter to the editor and more of a request that someone follow up on this statement from the article on vehicle idling in Burlington. "The Center for Disease Control and Prevention records Vermont's adult asthma rates — as the highest in the country, with rates for children not far behind." Is the middle was a note that these rates are exacerbated by exhaust, but let's look closely at the main statement. Why does Vermont — treated as such a "clean air" state and often on lists of healthiest places to live — have such high asthma rates? Surely someone is investigating the causality of this. Is it smoke from wood-burning stoves, the burning of trash and tires, industrial pollution from within or outside the state, or something else? This is a real red flag!

Lee Kucharski
COLCHESTER

Editor's Note: The Environmental Protection Agency is disposing new regulations on woodstove manufacturers — in part because of concerns about their impacts on people with respiratory conditions. Ron Pardo wrote about the pending change in an article published on January 22, referenced below.

A CRUEL IRONY

[Health Experts Lead New Woodstove Rules, Stave Makers Doubt They'll Clear the Air, January 23] Life has ironies, and my son of control Prince George recently presented a cruel example. Our young and healthy neighbors did not care about how wood smoke affects others until their first child arrived. This neighbor was also a firefighter for war city, and generally a real nice, friendly and respectful guy. Years ago they put in a burner, built a few woodstoves and gathered wood every season. At times I even helped move wood from his truck to the shed. I never complained about the smoky conditions during the calm, cold times. Silence is often best for good relations with neighbors.

Now, after years of burning wood, they have to move because their child has serious breathing problems and cannot handle the bad air. How ironic! It sounds like all of the smokers who spend their last gassing days waiting others not to smoke. More of us should be considerate and stop burning wood.

Ver Stebbin
BRIDGE GEORGE, VT

NICE ICE

The video Eva Solberger did on Ice Sports University was amazing ("Back in Vermont," January 29). She has such great enthusiasm, and her love of life and adventure just pours out of the screen. Thank you so much for sending her home.

Christina Cocchiotta
BURLINGTON NH

Cocchiotta is director of business development at Lake Morcy Resort.

FEEDBACK W/PO

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- implicate Beverly Dapin's interests
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Online Story



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SEVEN DAYS
A book by David Shields.

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DETAILS
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the MAGNIFICENT

7

MUST-SEE MUST-DO THIS WEEK

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THURSDAY 20

SCALED-DOWN SPECIMENS

Passionate for pruning? Green thumbs take their horticulture hobby to new levels at the **Bonsai Somewhere**. Instruction in the Japanese art form introduces attendees to centuries-old techniques for crafting and maintaining eye-catching tiny trees from live materials such as shrubs, seedlings and more.

SEE CALENDAR LISTING ON PAGE 48

②

SUNDAY 23

Top to Bottom

In 1943, Nancy gave mountain air during Sierra challenges as Kristin Seppälä took a hike from the top of Mount Mansfield to its snowy village. This showdown behind the **Stones Derby** is a daunting downhill race, with a vertical drop of more than 2,600 feet—all done in cross-country style.

SEE CALENDAR LISTING ON PAGE 12

③

THURSDAY 20

Riot Grrl

When Kathleen Hanna became the leader of one of the all-female punk bands Riot Grrl in the 1990s, she made an indelible mark on music and feminist music. Revisited by first and second-generation rioters, the given voice took on a new life. **Girl Ambassadors** discuss how **The House Singer** examines the life and legacy of the artist and activist.

SEE CALENDAR LISTING ON PAGE 48

④

SATURDAY 22

Winter Wonderland

Snow shovels and more snow! Nature love is making the most of winter's beauty at Shelburne's **Woodsyard Snowshoes, Ski and Sled**. A day of outdoor adventure and equipment demos concludes with mulled wine and tasty samples from Shelburne Farms' biscuit baker and Cullen and Luke Chocolates Chocolates.

SEE CALENDAR LISTING ON PAGE 81

⑤

SUNDAY 23

Cultural Catalog

Throughout his life, Alan Lerner drove thousands of miles down country roads in the United States, Europe and beyond in search of folk music gems. His resulting recordings captured intimate glimpses from the folkies to the blues. **Bluegrass** Joyce Stone, **Golden State** Marky and singer-songwriter Margaret George honor the folkies in **"Roots & Branches"**.

SEE CALENDAR LISTING ON PAGE 32

⑥

WEDNESDAY 26

Finding Common Ground

Heartbeat comes to change the perception of heart. Poets in an intimate and intimate at a time. Formed in 2007, the youth music movement **Heartbeat** and **Heartbeat** performs a pop through 20. The ensemble performs at Lynds in Allen Chapel in part of an effort to foster a new sense of heart and heart.

SEE STATE OF THE ARTS ON PAGE 27

⑦

ONGOING

Lesson Plan

Long after urban states abandoned one-room schoolhouses, Vermont held on to the idea of a small school. **Small School** is a new program highlighting the structures in the state's history of small schools giving way to larger buildings. Devised by the Vermont Folklife Center, **"One-Room School"** incorporates text and interview transcripts as a new type of book.

SEE SPOTLIGHT ON PAGE 48



Conflict Resolution



From her perch on the House Judiciary Committee, Rep. **LINDA WALTS-STEMPSON** (D-Baker) distinguished herself last year as a passionate proponent of legislation allowing doctors to prescribe lethal drugs for the terminally ill. When the bill reached the House floor, it was she who deflected it on behalf of her constituents.

So perhaps it shouldn't come as a surprise that seven months after Gov. **PHIL SHUTLAND** signed the bill into law last May, Walts-Stempson was listed as the new state director of a national advocacy group that backed the legislation.

In her part-time gig with Colorado-based Compassion & Choices, she's been charged with spreading the word about the new law and working with physicians and pharmacists to ensure that patients have access to the lethal drug.

"It's one of the lawmakers who shepherded this initiative all the way through the legislature, I have a deep interest in making the law succeed," Walts-Stempson wrote in a recent fundraising email to Compassion & Choices' membership.

One way she may try to make the law succeed is to beat back legislative attempts to repeal the law. On its website, Compassion & Choices lists one of her responsibilities as "working with lobbyists to prepare for any attacks that might arise in the next legislative session to modify the law."

But is a lobbyist for a sitting legislator to take a job with a special interest group so soon after "shepherding" its chief priority through the House? Or to take a paycheck for helping lobbyists prepare for future legislative crises?

Not according to **UTAH LUTHELVAN** **WITZMAN**, a longtime opponent of the end-of-life bill who now lobbies for the Vermont Center for Independent Living.

"It almost looks like, 'Oh, and here's your reward. You got a job,'" she says of Walts-Stempson's hiring. "In the same email where she's reminding everyone she's a legislator, she's fundraising for her own paycheck. It starts to get a little sticky — a little creaky."

Witzman should know a thing or two about legislative ethics. Ten years before she became a lobbyist, Witzman served two terms in the House in the early '90s. Back then, she says, legislators were "much more aware of Rule 75," the only real regulation governing conflicts of interest in the Vermont House.

"It was on people's minds. It was discussed. It was enforced. We would look at what we were doing and say, 'Is this OK?'" she says. "What I see now is it doesn't seem

to get talked about. It doesn't seem to get thought about."

It doesn't appear that Rule 75 would apply in Walts-Stempson's case. The rule says only, "Members shall not be permitted to vote upon any question in which they are immediately or directly interested." It doesn't say what you can or can't do after you cast a vote.

Walts-Stempson says she investigated the matter thoroughly before taking the job and, on the advice of House Speaker **SHAF SMITH**, ran it by the legislature's chief counsel, **LUKE HARTLAND**, who she says blessed the move. Hartland declined to comment.

"He said the law has already passed. I was not in any way connected with [Compassion & Choices] — even by thought — when that all went through the legislature," Walts-Stempson says.

IS IT KOSHER FOR A SITTING LEGISLATOR TO TAKE A JOB WITH A SPECIAL INTEREST GROUP SO SOON AFTER "SHEPHERDING" ITS CHIEF PRIORITY THROUGH THE HOUSE?

SHAF SMITH, a spokesman for her new employer, echoes the point, saying, "Linda and Compassion & Choices followed both the letter and spirit of the current Vermont ethics law because we hired her seven long months after, not before, she voted for Vermont's death-with-dignity law."

Perhaps more, Walts-Stempson argues, is simply unacceptable to expect legislators to live off the public salary of a part-time public servant. And with any job — be it nonprofit executive, public sector worker or businessman — comes inevitable conflicts.

"The reality is we all have to eat and pay our taxes and provide shelter and try to get our kids through college," she says. "But that means you've gotta figure something out."

In her part, Walts-Stempson says recent changes to her personal life prompted her to seek employment last year. At that time, she says, legislative lobbyist **ANNE HALL** was helping her client, Compassion &

Choices, drum up names of candidates to serve as the organization's state director.

"He said they were looking for someone and asked me if I was interested," Walts-Stempson says. "At that particular time, it was kind of a miraculous collision of paths. I really didn't seek it out nor did they seek me out, but the lobbyos connected us."

Since 2003, Del's items — then Strickland & Newman, now the Newman Group — has represented Patient Choices Vermont, an in-state group that won passage of the right-to-die bill last year. Patient Choices spent more than \$500,000 on lobbying and nearly \$90,000 on advertising and other expenditures, making it one of the biggest operators in the Statehouse. After the bill was signed into law, the Newman Group pulled up Compassion & Choices as a client.

Speaker Smith says it's not for him to say whether Walts-Stempson should or shouldn't have taken the job, but he says, "There's always going to be a perception issue if you go and work in an area you were involved with legislatively. I don't think there's any way to escape that."

Asked whether it would be appropriate for her to work with lobbyists "to prepare for any attacks that might arise in the next legislative session," Smith says, "I think you get very close to the line if you are working as an advocacy person as legislation you might draft write."

Smith has been reeling with the question of legislative ethics since January, when the advocacy group Campaign for Vermont and its founder, **ERINNE LUNHAM**, called for an overhaul of the state's ethics rules — or lack thereof.

In response, Smith appointed Rep. **SHIRAZ SHARKEY** (D-Windham), who chairs the House Government Operations Committee, to lead an ad hoc group of lawmakers to come up with its own set of recommendations. Sharkey says her group is looking at several potential changes to House rules, which could include better defining what constitutes a conflict and requiring legislators to publicly disclose employers for whom they work and boards on which they serve.

Meanwhile, Sen. **JENNIFER WHITE** (D-Windham), who chairs the Senate Government Operations Committee, has introduced legislation that would require a one-year break before a former legislator could become a lobbyist or an in-state executive branch employee could work for a company he or she once regulated.

Rep. **KEVIN SCHWENHORN** (D-Brown), a founding partner of Campaign for Vermont, has introduced much more



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comprehensive legislation drawing on several of the ideas Lerman pitched.

Her bill, sponsored by 25 other Republicans and Democrats, would establish a uniform code of ethics for elected and appointed officials, an ethics commission to enforce it, and penalties for violations. It would also require statewide officials and appointees earning more than \$30,000 — but not legislators — to disclose their personal finances.

"I just want to make sure we're on the up and up, and I think Vermonters want that, too," Scheuermann says.

It's really the perception of a conflict of interest, and perception is reality in politics."

It's unclear whether Scheuermann's bill, if passed, would have any bearing on Wais-Stein's situation. The legislation would prohibit lawmakers from taking "any official action that materially advances the interest of any person with whom he or she is seeking employment," but Wais-Stein's role seems well before she sought the job. It would prevent elected or appointed officials from lobbying for two years after leaving office, but Wais-Stein isn't a registered lobbyist and hasn't, of course, left office.

But one thing Scheuermann says her bill would do is provide more clarity about what constitutes a conflict. In addition to policing abuses, her ethics commission would also provide guidance to officials wondering what's OK — and what's not.

"My goal is for conflicts not to happen, not to punish people," she says.

Media Notes

As most news outlets have languished and downsized in recent years, Vermont Public Radio has had only good news to report. In the past two years, the station extended the signal of its news station to Brattleboro and its classical station to Rutland and Montpelier. It created several new positions, including a weekend reporter, a digital producer, and an Upper Valley and Northeast Kingdom correspondent.

But on Monday afternoon, VPR vice president **ORIAN ROUSSEAU** emailed the staff to say that the station had laid off two employees earlier that day: an accounting associate and VPR's classical host, **JILL SCOTT**.

"VPR hasn't taken a step such as this before, and doesn't take it now without a great deal of reflection," Rousseau wrote.

Adding later in the email: "This is an unusual measure and one VPR does not anticipate needing to take again."

So what's going on at VPR?

"We implemented a three-year strategic plan recently, and we recognized that we had new demands and new needs," says president and CEO **ANNE TIERNEY**. "We thought the best way to meet the needs was by restructuring the department. It shouldn't in any way be reflective of the performance of the two people who are involved and impacted by the decision."

According to Tierney, the accounting associate will be replaced by a staff accountant with more training. Scott will be replaced by a managing producer for VPR's classical division, who will also have on-air hosting duties.

Tierney says the layoffs were not prompted by financial difficulties at VPR, which brought in \$8 million in revenue in fiscal year 2012. Rather, the station needs more accounting expertise as it looks to a \$10 million capital campaign and facilities upgrade. And VPR's classical requires someone to play "a leadership role," she says.

"VPR is doing very well," Tierney says. "We're on strong financial footing. We have very generous support from our listeners and our underwriters. This was definitely not made for budgetary reasons." Scott, who joined VPR in 2007, served as VPR's classical host from 1 p.m. to 7 p.m. on weekdays. According to Tierney, that slot will be filled by Minnesota's Public Radio programming until he's replaced.

Scott declined to comment Monday, but he addressed his departure in a Facebook post last night after he was let go.

"Well today was interesting," he wrote. "Effective immediately, I am no longer employed by VPR. It came as a shock, of course, but these things happen. I'm so grateful to my loyal listeners in Vermont over the past six and a half years and the friendships and musical partnerships I've made during my year. Despite my mix of shock, sadness and anger, I encourage all of you to continue supporting VPR for the great work that happens there every day. Now on to the next adventure." ☺

INFO

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Pass or Fail? Burlington Could Say No to a 9.9 Percent School Budget Increase

BY KEVIN J. KELLEY

Wall this has been the year Burlington voters rise in revolt against a nearly 10 percent increase in the amount of money they pay to educate the city's kids? It's been a dozen years since the Queen City defeated a school-tax increase on Town Meeting Day.

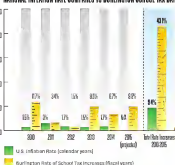
But some candidates for local office are now sporting ruminations of rejection. "I'm picking up that there's maybe more opposition than usual," says education professional Kyle Dodson, who's running for a Ward 3 seat on the school board.

Veteran pol Rust Wright, aiming for an encore on the city council, is among the same opposition to the proposed 9.9 percent increase. Based on conversations with prospective voters, Wright says, "I'm confident it's going to go down in Ward 4," a part of the New North Road that he describes as a "swing ward" when it comes to Burlington school-tax votes.

Charlie Gossman, an unopposed school board candidate in Ward 3, is presenting a non-voterist message as he goes door-to-door in the Old North Road, a part of the city that routinely approves school spending plans by margins of at least 3-1. "The school budget keeps going up, and people's ability to pay taxes keeps going down," Gossman observes. "The trend lines are crossing now."

On fairness in the Burlington budget swing, it should be noted that much of the proposed tax increase is due to statewide tax policies, with less than one-third of

NATIONAL INFLATION RATE COMPARED TO BURLINGTON SCHOOL TAX RATE



— perhaps in part because it could discourage voters from approving his own proposal: a 3 percent uptick in the general city tax rate.

Burlington's education establishment is asking voters to approve a \$66.9 million school budget for fiscal year 2015, including a spending increase of nearly 4 percent.

Hillyard: "We're huffing and puffing about Burlington Telecom, but what the school district is doing makes that amount of money look like petty cash."

"It's appalling they haven't done anything about raising in costs," Hillyard adds, referring to the 10 member school board and the district's central office. "They'll say this is the most transparent budget process ever, but they negotiate 11 percent increases for teachers before the process started. It's highly regrettable they don't talk about the big items. Instead, they talk about cutting a parking lot or have half a librarian's position there."

The 9.9 Percent

School employees' salaries and benefits indeed account for the biggest part of the budget — roughly three out of every four dollars the district spends. But because of the power of the teachers' union — and most Burlingtonians support reasonable pay rates for education — that battleship line item is politically off limits. Burlington teachers have not negotiated costlier compensation packages. The district's average teacher salary is \$53,000, which is less than what some other Vermont County towns pay.

Critics like Hillyard focus on a much smaller but potentially more profitable target: bureaucratic costs — specifically administrative salaries. School superintendent James Colucci's \$129,500 annual pay is on a list of 18 school officials' salaries greater than \$100,000. In anticipation of criticism, budget makers proactively froze administrative salaries in their fiscal year 2015 spending plan. But it's mainly symbolic, contends school board finance committee chairman Keith Pillsbury, since the freeze will save only about \$36,000 a year.

Supporters of the 9.9 percent elevation in the school tax appear to be adopting a more defensive posture in this election cycle.

They point out that spending increases that reflect direct decoupling by Burlington school officials account for less than one-third of the overall proposed increase. 33 of the 99 percentage points. The largest portion of the tax hike — 5 percentage points — results from an adjustment of the statewide education tax formula, over which the city school board has no say.

Local officials are also powerless in regard to the remaining 18 percentage points. That number is generated by something called the "median level of appraisal" — the calculation the state uses to offset differentials in property values among towns. Homes in Burlington are rising in value, while those in some other Vermont communities are falling. The CEA is applied to make the property tax resources available to local schools more broadly equitable.

"Burlington home values are so high partly because of the high quality of our schools," Pillsbury observes. "People want to live in a district with good schools."

Efforts to maintain that quality account for a big chunk of the locally controlled portion of the proposed school spending increase. Across the board, local budgets are stretched by Congress, so lawmakers, alarmed \$55,000 that was being used to pay the salaries of a few Burlington teachers. The school board decided to field that sum into this spending increase as being sought.

When it comes to education, Burlington faces some unique challenges. The city's school enrollment has been steadily growing at a time when it's dwindling in many towns. And the

WE'RE HUFFING AND PUFFING ABOUT BURLINGTON TELECOM, BUT WHAT THE SCHOOL DISTRICT IS DOING MAKES THAT AMOUNT OF MONEY LOOK LIKE PETTY CASH.

RICHARD HILLYARD

the hike noted in local spending choices. And Burlington is hardly alone. Other Chittenden County communities are considering school budgets with tax increases ranging from 8.9 to 15 percent.

And here's an especially worrisome indicator for proponents of the school tax rise: Burlington Mayor Miro Weinberger, whose daughter attends a city school, isn't taking a public position on that ballot item on Town Meeting Day. Weinberger says he's worried about the magnitude of the proposed increase.

That sum — almost identical to the total budget for all other city programs — has climbed \$17 million, or 34 percent, since fiscal year 2010. The nearly 10 percent jump in Burlington's education tax would bring its cumulative increase over the past six years to 41 percent. During the same period, the overall U.S. inflation rate was 9.4 percent.

"I'm not a fan," says Hillyard, an outspoken critic of local school spending who lives in Ward 4.

Wrote Ward 1 civic activist Richard

POLITICS

4,000 pupils enrolled in nine schools and instructed by 600 teachers in Burlington comprise a population unlike that of any other district in the state. The Queen City has by far the largest number of Vermont students whose first language is not English. More than half of Burlington pupils come from households with income levels that qualify them to receive free or reduced-price school lunches. Translation: They're poor.

But cultural and economic diversity doesn't begin to explain this year's big numbers. South Burlington and Shelburne are also up against steep bills. Both are voting on 8.9 percent increases. Several other Chittenden County towns are considering double-digit requests: Underhill (15 percent), St. George (14.5), Burlington (12.2), Jericho (11.5) and Bolton (11.4).

Us Versus Them

Whatever the outcome in Burlington, the vote tallies on the school budget are sure to reflect sharp divisions within the city. Wars with a high proportion of middle-income homeowners are likely to vote against the tax increase, while wars with large numbers of renters and lower-income homeowners are almost certain to approve it.

That's because the school property tax burden is felt most directly by about 26 percent of city households: those headed by homeowners whose incomes do not qualify them for discounted tax rates. All the rest of Burlington's 16,200 households are composed of either owners eligible for property-tax breaks or renters (to whom tax increases are less visible because they're included in the monthly bill from the landlord).

School board chairman Alan Matson acknowledges that this cost shift is neither fair nor sustainable. "It's a very specific set of taxpayers who get hit hardest," he says. "That needs to change."

Furthermore, a minority of the city's electorate — around 30% likely to exceed 35 percent — will decide if it does.

"Very few people pay attention to the schools, and I think it's sad," says Ward 3 school commissioner Liz Davis. "Families with kids in the schools do pay attention — to their own kids' experience."

Curry adds that the complexity of the school budget-making process is

such that only specialists can understand it. And few of the 16 school commissioners, who have the power to set the budget, qualify as specialists.

School-spending critic Hilbynd is more blunt: "It's incredible/ridiculous that we have a \$67 million budget governed by volunteers."

But while they may not be professional accountants, school board members tend to be effective taxpayers. They urge voter approval for their spending plans in emotionally resonant terms that almost always produce the desired outcome.

Tax-increase foe Roy describes it this way: "It's for the kids! It's for the kids!" they say. The board, in Roy's view, employs "guilt tactics" with great skill. "They'll also claim that if the budget goes down, they'll have to cut sports, music and art programs," Roy adds. "They do that instead of fighting with the teachers' union or adjusting the control officer."

The last time Burlington voted down a school budget was in 2002, when Peter Clencie was mayor.

It's worth noting that the ballot doesn't identify the percentage of the tax increase necessitated by the school budget, the question, as it's worded, simply asks if voters approve of \$66.9 million in spending. That, plus the absence of any regional opposition to the tax increase, will likely seal budget leaders' fate.

"But there's a lot of disgruntled opposition," Roy interjects.

Wright holds out hope that some voters may switch from the "yes" to the "no" column this time on the grounds that a negative response is much more likely to spur reform at the state level. "If every budget passes, the message in Montpelier is that everybody's happy," observes Wright, a state representative who says he's voting "no" on the school tax.

Dedson, the Ward 1 school board candidate, says he understands that logic, but counters against acting on it. "I get that some people believe voting down the budget will lead to better budget management and restraint, but I believe voting down the budget comes on the back of the children. The voting 'yes,'" Dedson affirms. ☐

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Numbers Game: Drug-Treatment Waiting Lists in Vermont Aren't as Long as Previously Stated

BY MARK DENIS

Shortly before Gov. Peter Shumlin's State of the State speech, with its major focus on Vermont's opiate abuse problem, the DHHS department said that nearly 1,200 addicts were stuck on waiting lists at treatment centers. That list is dramatically shorter today, officials say: there are currently about 767 awaiting drug treatment, including 640 for a pain addiction.

Did the list shrink due to increased treatment resources and a political call-to-action that won Shumlin headlines across Vermont and the nation? Not exactly. While new treatment options are coming online this year, officials acknowledge that the earlier figure was significantly — if inadvertently — overstated.

LAW ENFORCEMENT

Just a week after Shumlin's speech, his Department of Health issued the lower figures and gave lawmakers a report that — in apparent contrast to the governor's call for rapidly expanded treatment resources — urged a take-it-slow approach to adding new slots.

The January report advised that,

TOTAL DRUG TREATMENT WAITLIST STATEWIDE



December 2013

1190

January 2014

767

"an effort to pursue service expansion should be pursued at this time."

Vermont Health Commissioner Harry Chen acknowledged in an interview that officials had been concerned since last fall about the reliability of the waiting list figures. Because the lists come from a wide range of community-based treatment centers, they feared, total demand could be overstated.

That's exactly what was happening. After scrubbing the lists, health department officials realized that some addicts had been counted more than once, because they'd sought treatment at multiple clinics. Some had not been properly screened to confirm they either needed treatment or were eligible to receive it — say, perhaps, because they were incarcerated. Others had moved out of state.

At this point, acknowledged Senate Judiciary Committee Chairman Dick Sears (D-Bennington), "We don't know what the bucking is." Nonetheless, and Sears, a key backer of Shumlin's campaign, the precise number doesn't matter as much as the clear need to get addicts on the road to recovery.

"I know we have a problem, and we have to deal with it" and Sears, "If it's 1,000 people or if it's five, that's a problem."

Nonetheless was the revision a warble:

Burlington Council Candidate Ryan Emerson Withdraws from Ward 2 Race

BY ALICIA FREESE

Ryan Emerson, the Democratic candidate for a city council seat in Burlington's Ward 2, has withdrawn from the race. Emerson announced his decision Tuesday afternoon, the day after Seven Days reported about past allegations of domestic violence brought against him.

On two separate occasions in 2006 and 2008, a Chittenden County judge issued relief-from-abuse orders against Emerson, after Sarah Hart, the mother of his child, complained of allegedly violent behavior.

During an interview on Monday morning, Emerson acknowledged the

orders but said he'd closed that chapter of his life. "I went through a very dark period in my life with alcoholism and depression. Now seven years later, looking back, I'm a lot different person. Sarah and I have a great relationship now, and I'm just moving on."

Emerson, 32, emailed this statement to Seven Days on Tuesday: "This campaign has been about the issues facing Ward 2. Out of respect of the voters, and not wanting to distract from those important issues, I am formally dropping out of this race. I wish Max Tracy well in his second term of faithfully serving our ward."

The deadline for candidates to enter

I WENT THROUGH A VERY DARK PERIOD IN MY LIFE WITH ALCOHOLISM AND DEPRESSION. NOW SEVEN YEARS LATER, LOOKING BACK, I'M A LOT DIFFERENT PERSON.

RYAN EMERSON



I KNOW WE HAVE A PROBLEM, AND WE HAVE TO DEAL WITH IT. IF IT'S 1,000 PEOPLE OR IF IT'S FIVE, THAT'S A PROBLEM.

SEN. DICK STARS

members more dramatic than in the state's most populous county. As recently as December 15, the Health Department said 900 people were on the waitlist for treatment at Burlington's Howard Center, which treats severe addictions from chlorzoxazone, Fentanyl, Grand Isle and Addison counties.

A Week after Stars' speech, the department had revised the Howard Center waitlist number to 165.

"That's because the waitlist occurred everyone who had called to express an interest in treatment in the past three months," said Bob Beck, director of mental health and substance abuse services at Howard Center. Under the new criteria, an addict is only considered to be on the waitlist if he or she has contacted a treatment provider within the

past 30 days, been screened by a professional and is able to begin treatment immediately.

"We had people on our waiting list who weren't screened and were currently incarcerated and wouldn't be able to come," Rick said. "The state is making more uniform what constitutes the active waitlist, and that's allowing us to understand the level of people who are eligible."

Chen said in the earlier interview that his department's message to lawmakers about the need for prudence in expanding treatment options doesn't mean there is not an unmet demand. Rather, he explained, it acknowledges that the state had already made plans to expand its treatment programs before Stars' speech — and can make significant progress in the near future without new initiatives.

Last year Vermont reorganized its existing and soon-to-open facilities into a "hub and spoke" model, hoping to increase capacity and improve coordination. In just few months, new methadone clinics have opened in South Burlington, Barre and the Northeast Kingdom, creating hundreds of new treatment slots.

NEWS@SEVENDAYSCT.COM

the race has passed, as Emerson's decision clears the way for incumbent Max Tracy to secure a second term. He was the only Progressive candidate facing serious opposition. Emerson's announcement positions the party to up its representation on the 16-member council, from four seats to five.

Emerson announced his bid for the Ward 2 seat in early December. He made public safety the focus of his campaign. In particular, Emerson said, not enough police are patrolling the streets of Ward 2 on foot. He also pledged to address opiate addiction and associated crimes in the neighborhood.

Emerson found his own name in a court file in the summer of 2005, when a Chittenden County judge named the first relief-from-abuse order against him. In an affidavit filed with the family court, Bert said that Emerson had smashed the front-door window in her home. She then fled to her car, she wrote, and "As I sat in the driver's seat he took a hammer and smashed open my rear windshield, glass flew everywhere."

Both Emerson and Bert were 16 years old at the time. The case is now 10.

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Hack-to-the-Landers? Farmers and Coders Cultivate Connections

BY CHARLES EICHACKER

Stereotype has it that computer hackers are hermits who wreak havoc on machines from the comfort of their dark apartment. Organic farmers, on the other hand, are ruddy-cheeked, Carhartt-clad citizens of the land.

Really, though, the farming and hacking communities aren't such strange bedfellows. That much was clear last weekend, as hundreds of farmers, gardeners, policy makers and students gathered at the University of Vermont for the Northeast Organic Farming Association of Vermont's winter conference.

Lead down the hall from these studies, a group of "civic hackers" — coders and designers who create apps to address societal issues — was meeting. Their challenge? To come up with digital tools to improve Vermont's food production systems.

Organized by the local nonprofit Code for VT in collaboration with NOFA-VT, the "hackathon" lasted two days. But don't be fooled by the name. Although some actual programming went down, the weekend was more a planning and networking opportunity for its attendees, several of whom were local farm-to-table hybrids — and some of their occupations as such.

"It's still the early days, in the early days," said Jane Ward, a food-software consultant who maintains a medicinal farm in the Mad River Valley and participated in the hackathon.

Severine was a Teacher Florcing, a farmer from Essex, New York who helped fund the open-source farming guide *Farm Hack*, put the still-emergent confidence of farmers who can code that way. "There are some regions who can do it," Fletcher said. "But it's a barrier to our [farming] community that there aren't more regions."

To get the major janes flowing, the hackathon facilitators held a workshop for 50-something growers and techies on Saturday morning. Divided into small groups, they were tasked with writing down ideas for new technologies on

**THEIR CHALLENGE?
TO COME UP WITH
DIGITAL TOOLS TO
IMPROVE VERMONT'S
FOOD PRODUCTION
SYSTEMS.**

truckers for the Ready Tupper delivery truck. Although some attendees saw the morning workshop as an interesting exploration, others saw it as a place to test ideas that had already begun to sprout.

Chelsea Berlet Lewis, a coordinator at the state Agency of Agriculture, readily admitted to her table that she'd been "shopping around" her idea for a program that would allow small-scale meat producers to produce traceable data for the weight of each order they fill.

Referring to a poster board, Berlet Lewis presented her idea — intuitively

Post-it notes and placing them on an X-Y diagram that illustrates both usefulness and ease of implementation.

The resulting code cops included mobile apps for tracking crop data, sensors to measure moisture in the soil, programs to locate the nearest farmer's market and — wish list thinking — a GPS

trailer. What's in Your Locker? — in the whole group. "If you go and pick up your meat from your slaughter facility," she said, "your scanner just has the total weight of meat on it and super helpful for helping you track your inventory when you get back to your farm." Large processors can afford \$50,000 systems to provide traceable information about individual cuts of meat to consumers, Berlet Lewis said, but she'd like to see a much simpler data transfer system.

After the morning brainstorm, hackathon participants joined the rest of NOFA-VT attendees for a buffet with offerings ranging from turkey and tofu salads to roast lamb and apple crisp.

Unlike some hackathons that challenge participants to generate an app in 24 hours, this one had no such time crunch. The afternoon would be structured, explained Code for VT leader Bradley Hill. "We've found people are good at organically forming teams to work on things."

One team had already formed. Three web developers from Vermont Design Works, a firm that created the online

resource Vermont Food Systems Atlas, used the hackathon to produce an application programming interface — or API — that makes Atlas data publicly available to other developers.

While not as fully formed, other projects generated by the hackathon were rooted in similar principles. Darn Con, another offshoot of the open-source website Farm Hack, and several others got talking about how they might create a Forest Patch Forest-like resource — a "virtual notebook" — where small groups of farmers could borrow and share equipment, seeds and know-how.

Fletcher Free Library in Barreington lends out basic gardening equipment, pointed out Nicha Mutran, one of the coders in those talks, and there's no need for a digital sharing resource to be much freer than that.

"It all comes back to the way we use the word 'hack.' It doesn't necessarily have to be high-tech," Mutran said. "There's just what Farm Hack does find a solution, show it, use it." ☐

Contact: charles@newdeepsouth.com



LOCAL*matters*

Numbers Game

The bill that represents Shumaker's primary initiative includes money for more counselors and counselors, and for prosecutors to grow programs to offer addicts treatment instead of incarceration. It has progressed steadily through the Senate Judiciary Committee.

Sears, the chairman of that committee, said that while officials and journalists pursue statistics on the extent of the opiate problem and treatment shortage, there is no doubt that the problems exist. "Oh, no doubt in my mind!" he said. "You can do better than with most countries."

And, even if the earlier writs had been inflated, Chen cautioned that, for every person who seeks treatment, 10 more never come forward.

"It's good to have a better handle on exactly how many subjects are prepared to enter treatment on any given day," Shattell said in a prepared statement. "That's the best way to monitor a waiting list and enables us to work toward a system where everyone who wants treatment — and is prepared to start treatment — has immediate access to that support. The numbers will never be static and will certainly vary from day to day. But now we have a better sense of what our daily waiting list looks like in Vermont and what we need to do to free up space for Vermont subjects who need help." ☐

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Ryan Emerson remerson@uconn.edu

In the affidavit, Hart also alleged other angry outbursts: "Ryan held his mother and I hostage with a knife once an argument we had. He had the knife to my throat in front of his mother," she wrote. "Ryan has hit me and thrown things at me on several occasions. He has bruised my arms — from hitting me, has thrown beer bottles at me, and has thrown various other things at me when I'm in his house."

After holding an evidentiary hearing in which Emerson had the chance to respond to the allegations, Judge Linda Levitt on July 7, 2005, ordered Emerson to stay at least 200 feet away from Hart for six months, but allowed him to continue to socialize with his son.

In March 2006, less than three months after the first restraining order expired, Huet filed a second complaint. In a sworn statement filed with the Winona Police Department, she alleged that Emerson had thrown things at her while she was holding their son. She added that he then took her cat and urinated on her car after she refused to let him into her house.

After another evidentiary hearing, Levitt issued a second ruling from above order in April 2006 — this time for two years.

Emerson did not dispute Hart's allegations. Hart has since married and has a different last name. She declined to comment out of concern for her son.

Erasmus said he hasn't engaged in violent behavior since the March 2006 incident and has sought treatment for depression and anxiety in the intervening years. "I've done my best to work hard and not renege," he said.

After stepping down as spokesman for the Vermont Democratic Party at the end of last year, Rasmussen went to work as the field director for statewide campaign — still in its infancy — to improve access to early childhood education. Before that, he held a series of political posts. In 2000 he worked on Gov. Peter Shumlin's campaign; he managed Cliffondino County Net's Attorney T.J. Donovan's close, but unsuccessful, primary campaign for attorney general during the summer of 2010, and, later that fall, he ran both Pearce's successful reelection campaign for state treasurer

Ernestson said Tuesday that he will donate the remainder of his campaign funds to the Burlington Democratic Committee or return contributions to donors who request them. ☐

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RGAs Slams Shumlin but Says It Doesn't Currently Plan to Target Him in 2014



The Republican Governors Association took Gov. Peter Shumlin to task Friday for spending over what it called a health insurance exchange "in doubtless" Despite the rhetoric, a spokesman for the organization conceded that it's not currently planning to target Shumlin as he seeks reelection this November.

In a new hit piece against the Green Mountain gov, RGA communications director Gail Gilchoe emailed reporters excerpts from a controversial Newswatch article accusing a state contractor of deception and state efforts of incompetence.

"[Shumlin] may want to stop spending so much time helping other Democrats get elected and start paying attention to the problems in his own state," Gilchoe wrote.

Since December 2012, Shumlin has served as chairman of the RGA's counterpart, the Democratic Governors Association. While there's nothing extraordinary about one partisan electoral organization slandering the leader of another, Gilchoe's blast is unusual in Vermont.

After the 2010 gubernatorial election — during which both the RGA and DGA spent heavily to win Vermont's open governorship — the RGA has largely left Shumlin alone. Much to the chagrin of Shumlin's most recent Republican opponent, Randy Bruck, the RGA met the 2012 race.

So does Gilchoe's message mark a shift in the RGA's strategy? Not so, says RGA press secretary Jon Thompson. He says this is just the latest in a series of "research pieces" the organization has compiled together to attack Democratic governors over health care reforms.

"We want to show that these Democratic governors championed Obamacare and were like, 'This law is great and is going to work great,' and didn't offer any opposition or anything," he says. "It's not like a new thing going after Shumlin. If there's something he needs to be held accountable on, we're going to recognize that."

But that doesn't mean the RGA plans to invest time and money into defeating Shumlin this fall — for now, at least.

Has the RGA heard from any Vermont Republicans interested in challenging Shumlin? "We have had contact with a few people, but we haven't really commented publicly on who that is?"

EPA to Lawmakers: Lake Champlain Cleanup a Worthy Challenge



Vermont has a tough row to hoe if it's going to make any meaningful difference in the state of an increasingly polluted lake.

This was the word at the Statehouse last week when Stephen Perkins of the Environmental Protection Agency testified before lawmakers who packed a meeting room to hear the latest developments in a years-long effort to reverse regulations aimed at reducing phosphorus pollution in Lake Champlain.

Perkins had good news and bad news to share. The bad? Even if the state went "full bore" on its plan to clean up Lake Champlain, there are two sections — the Missisquoi Bay and a section of the south lake — that would still see phosphorus levels damaged too high for healthy water.

The good news? In those remaining segments there's a proper of getting there, Perkins said — but only if Vermont is aggressive in its approach to improving water quality in the years ahead.

The EPA says Vermont needs to cut the amount of phosphorus it is dumping into Lake Champlain by 16 percent.

Flashing graphs onto a large screen at the hearing, Department of Environmental Conservation Commissioner David Meier acknowledged that the trends are "discouraging." Phosphorus levels currently exceed healthy amounts in every portion of the lake.

So what's the state to do? Vermont with the state proposes to focus on so-called "nonpoint" sources — not a pipe that dumps into the lake, but rather diffuse sources of phosphorus such as croplands, streambank erosion and road runoff.

The measures include steps to reduce farm-generated pollution, develop stormwater permits for state highways and roads, update forestry practices to reduce erosion on logging roads, and add stormwater treatment facilities in more urban areas.

Now the EPA wants what Perkins called "reasonable assurance" that the state will translate those goals into action.

KATHRYN FLAEGG

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HOW LOUD?

We've gotten lots of feedback about our Primary Editors' "Disfranchising Prospect Street: A Dispute Between Neighbors Strides a New Note," about the conflict between *Adrian Buckwald* and his quiet living neighbor, *Barbara Hindrick*. *Adrian Finner's* account apparently struck a chord with Seven Days readers, including musician *Pete Sutherland* and how maker *Merry Grubenstein*.

My concern is not with *Adrian Buckwald's* shop as it is today, but what it may become and what businesses will move to our neighborhood next. *Buckwald* was originally permitted to cover half his garage, use only 100V tools, have no customer traffic and be a single worker. He exceeded each of these restrictions. At best, he was surprisingly ignorant of what the city permitted him to do. At worst, he misled the Development Review Board. Either raises concern as to what may be best for his business.

Neighbors are right to be concerned about the effect on property values. Of the more than 400 owner-occupied properties on Burlington's grid list that are 0.20-0.25 acres, we have a listed value of land greater than the 12 such homes on Henderson Terrace. While some buyers purchase a property to start a business, the vast majority will not want a home business nor pay more for that option. Ideally some will specifically want to live next to a business and each will value a discount to do so. Property values near any new business in a residential area will go down.

In part of the sampling of residents, I do characterize the shop as commercial. If it sells goods, it is, by definition, commercial.

In the experiment to measure noise, were the tools processing any wood? As written, the article implies that the tools were merely turned on. The vast majority of noise from any woodworking tool is created when the tool is processing wood.

Clifford Morgan
DUBLINGTON

What an appalling situation. The prosecutor plaintiff is not troubled by noise, but by the sense that her home is in a sound-use rather than purely residential neighborhood. This is clear by her refusal to let outsiders into her kitchen to hear the table saw. Nor does she sue neighbors who listen to Led Zeppelin with windows open. How different from the behavior of people with genuine noise issues for us to consider — they welcome reporters to hear and record controversial sounds.

There are standards for a citizenry



to decide as in civic reason, and this plaintiff has lost in all of these. Now she is using an ambitious lawyer and a befuddled court system to override the agreed decisions in the established pathways. Who are the lawyers getting rich on this long-running harassment? What judges are letting her run a neighbor's livelihood and domestic peace? Have they no respect for the decisions of the public, rendered in its direct and appointed councils?

If the woman wants to be sure she lives in a neighborhood without commercial activities, I am sure that selling a property on South Prospect would bring a price that would let her settle on a road far away. Indeed, the selling price she achieves would sell all in whether this man's workshop really does diminish her quality of life.

Elizabeth Curtis
BURLINGTON

Some situation here, basement work shop with a second bench on the deck. In addition to the usual kitchen appliances, I work from the top as much as possible, so I'm chiseling some of the time. When I started *Appalachian Tree Works* four years ago, I had several meetings taken around the perimeter of the property — none of the machines except the chainsaw used over 70 dB. That's acceptable, but I still try to be common about noise — no machine work in the early morning, none on Sundays. Midday, when my neighbors are at work, is best, along with Saturdays.

Periodically I remind my neighbors that any time they need quiet, all they have to do is let me know and I'll find something else to do. So far, not a single complaint, not even about the chainsaw, which I try not to run more than 20 minutes at a stretch. I'm sure that taken

Buckwald is telling the truth — most of his work isn't noisy, and when it is, he tries to keep it down. Maybe it's just too late for everybody to try to meet in the middle. Hope they can work it out, though.

Preston Woodruff
BREVARD N.C.

Thank you for bringing this frustrating situation to light. I live on South Prospect across from both parties in this story, and I am very much shocked that *Barbara Hindrick* has continued to pursue this — going on two years now — when it has proved to be a nuisance. That's right, no noise and no traffic above the road for a busy young family with kids, not to mention a much safer-looking garage!

I welcome further like the *Buckwalds* to the neighborhood. They are active in the community, attend the public schools and pay taxes. Would *Buckwald* be happier with a house full of college students next to her?!

A couple of years ago Six Days noted: *Buckwald* operated a "senior care" business out of her house and at any given time is involved in multiple issues — just ask UVM, Cathedral Square or the Burlington School District, to name a few!

My most frustrating community project was putting a neighborhood garden in at *Ruggles House* across the street from here! The biggest detractor — you got it — was *Barbara Hindrick*! In fact, I think you wanted to do a story on the garden, but *Hindrick* does not allow us to do anything that will promote the garden either in print or in the internet — for fear it will draw unwanted eyes to the neighborhood.

Andy Feasey
BURLINGTON

Thanks for the fair and balanced reporting of the ongoing noise war on South Prospect involving *Adrian Buckwald's* instrument-making business. It's a pretty easy neighborhood. A potential retired resident would have certainly been at least a model of most legal cases if she could prove that her neighbor's use of power tools were disruptive to the peace. If they were being run many hours a day, if you could actually hear them from next door, if any other nearby neighbors could corroborate your assertion — and so on.

With, as is pointed out, this drama playing out near fraternity houses with their lively parties, which have somehow never motivated this same resident to get on the phone to her lawyer, one is forced to conclude that this is either a personal vendetta or — just as unlikely — an attack on his choice of livelihood, one which is representative of how a wide variety of contemporary folks would like to spend their days as makers.

Pete Sutherland
MONTICELLO

Good article on guitar making and noise in the neighborhood. Though my sympathies are with *Adrian Buckwald*, I think that both parties are full of crap.

Barbara like advice is carrying on as if there was a full-time, 20 employees factory next door, and *Buckwald* doesn't usually consider the loud use for the reporter to draw her gun. If it is, the reporter should have said, "Here, push down a 6 x 6 x 16 slab of maple through the saw and let's listen to that!"

This should be easily isolated, assessing the parties want to get to a solution.

In a small instrument-making shop, the noisy stuff — sawing blanks and sides, routing for certain shaping or bending — is truly only about 15 percent of the work. With some careful planning, that stuff can be handled into agreed-upon times of day, days of the week or even days of the month. There could be certain designated silent time periods, and the not graded by adult consideration and acceptance. Good luck, guys.

Merry Grubenstein
WILMINGTON

Editor's note: *Buckwald* did run actual wood through his saw during the noise experiment endorsed by Seven Days. The raw wood samples were less than an inch thick.

Dance Company of Middlebury Reinterprets the Meaning of Masks

BY XIAN CHANG WATEN



To a Western audience, mask wearing generally means concealing one's identity. This weekend, a riveting three-piece contemporary dance performance at Middlebury College's **MAHARISHI CENTER FOR THE ARTS** presents an alternative interpretation. In the words of the show's artistic director, dance professor **CHRISTAL BROWN**,

BROWN, it suggests that donning a mask is a process of becoming, not disguising—and that “if one is proficient at the task of it, they can become anything.”

Middlebury choreographed, visually stunning and performed at full throttle by the company's seven student dancers, *The Meaning of the Mask* uses dance techniques from around the globe to explore

and interpret existing rituals across cultures. These include Japanese butoh dance, American Indian and the Javanese, *the Javanese*, *the Javanese*, and the Caribbean.

“In the context of what [Americans] are used to, the mask is something that you're not, you're wearing some sort of alternate identity or you're trying to represent something that you don't normally present in everyday life,” says director **CAMPBELL MCKINNEY**. “In the context [we explore], the mask you're wearing comes from within. It comes from some part of yourself.”

In January, Brown took her students on a 30-day research trip to New West Dance and Performance Institute in Trinidad and Tobago. They also spent months studying under guest choreographers at Middlebury: Sherril Brown, a specialist in ballet, and Jon Jansen Jackson, a New York City-based contemporary dancer, fashion artist and current guest artist with *Kyle Abraham*. *The Meaning of the Mask* is made up of three originally stand-alone works, premiering at Middlebury as one show.

The first piece, “Fly Catching,” is choreographed by Hannea and employs ballet, a dance style in which whirling performers elegantly shied at grotesque movements in slow motion to explore subconscious



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In “Paper Doll,” choreographed by Jackson, three female performers systematically create and then deconstruct costumes made of pink tissue paper, battling Sharpies and ranching across over their breasts and genitalia, moving to a mix of frenetic, runway worthy pop beats. At the climax of the piece, they turn their aggression inward, tearing at themselves with remarkable deflection, and then wither.

THE MORE YOU PLAY A CHARACTER, THE MORE IT BECOMES PART OF YOU.

CHRISTAL BROWN

“Counting Carnival,” choreographed by Brown, is a heart-breaking 30-minute spent with all seven members of the company. Each one embarks on an exhaustingly precise journey of negative movements onstage, carving out paths and points of connection amid an escalating flurry of activity. Collectively, the dancers make a beautifully disjointed vortex. But the piece is not of exhaustion and determination; the dancers accurately convey genuine pleasure—even

BURLINGTON ENSEMBLE FOUNDER 'MOVES ON'

AFTER three and a half years, **BURLINGTON ENSEMBLE** is no longer. Co-founded by violinists **MICHAEL BARBOSKI** and **SOPHIA HUBBARD** and joined by saxophonist **ANGELINA** in the fall of 2010, the professional chamber group offered a new financial and cultural approach to classical music performances. [Angelina quickly moved on to focus on her studies at the New England Conservatory of Music.]

Instead of putting its profits toward administrative costs, BE collaborated with existing nonprofits. The charities handled marketing, blasting concert alerts to supporters. BE, in turn, gained new audiences, charging little and returning most of the profits to the charities.

This model required some support to pay the musicians BE brought in. The ensemble held regularly priced

summer time concerts for that purpose, received a number of donated services, such as program printing and being fixed from at least two angel investors.

Those two donors recently withdrew their support. In a recent phone conversation, Barboski said that incident was one of many that led him to “move on” from BE. At no point in either the conversation or his press release on the matter did Barboski actually state that BE was closing its shop. He preferred to talk about what he's doing next.

The experiment that was BE figures large in those plans; Barboski will touch its financial model to students in a planned School of Music at Burlington College, where he will act as music director. In addition to classes on “the business of music,” the

school, according to the press release will offer courses beginning in fall 2014 in “music advocacy to strengthen communities” and “education in technique and music training.” Classes in the latter category would, for example, teach film students how to compose and integrate music into their movies. Barboski also aims to offer a couple concert series called the Mighty Music Festival.

Previously Barboski had planned a different combination of education and concerts for a BE residency at Castleton State College. After a March 2013 press release announced “Various first college artists-in-residence partnerships,” however, Barboski reneged, having begun talks with Burlington College. The latter institution is much closer to his South Burlington home.



SOPHIA HUBBARD and MICHAEL BARBOSKI



CONCRETE MEETING
All three are part of
theater production *Concrete*

information — With their masks, which give them new reason to explore.

"Counting Concrete" was the underbelly of this whole process," says Brown. When she took her students to the Caribbean the month into the multi-sensory artistic process, they understood that the piece they'd been rehearsing was liable to shift by the end of the trip. It might even be thrown out completely. Something with the place, people and culture behind the dance could profoundly alter their understanding of it.

"What I wanted to do was give the students an every point into vernacular and movement techniques of African diaspora, without it being a physical assumption of movement," Brown explains. "I wanted them to have a cultural understanding that was rooted in the place they were studying, [and to

understand] that just moving in a typical or stereotypical way would not suffice."

Under Brown's tutelage, the students were asked to submit to a creative process that was conceptually and artistically rooted in authentic, fully embodied performance.

For the Jersey, "there's this idea that you 'play' a mask, you don't 'wear' a mask, becoming a character," Brown says. "And as you see in really wonderful actors and really wonderful thespians, the more you play a character, the more it becomes part of you."

Getting her students to embrace an emotional, rather than merely technical, approach to contemporary dance involved mind-blowing hours of inquiry. These included an anthropological examination of the yearning participants put into "becoming" their costumed masks, and of the daily "masking" rituals of hair and makeup applied to American culture. The students performed a set a fair amount of time in group discussions and writing personal essays.

The company seems to have approached the process with no holds barred — and it shows in the performance.

"For me, [the meaning of masks] has become to find a place, a mental place, where I can immerse myself," says dancer Mui. "The process for me has been 'What do I need to do to prepare to get into the mask, and what do I try to tell, as I'm standing there in it?'"

INFO

The Meeting of the Masks: Friday, February 26, 8 p.m. (and Saturday, February 27, 3 and 8 p.m., at the Albany Center for the Arts, McQuay College, 95 St. John's and discussion Wednesday, February 26, 10:30 p.m. (also at the Mahway Center). \$10 suggested donation (get middlebury.edu/vts).

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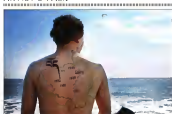
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Meanwhile, the press release points out all should be remembered for its

accomplishments which include: 100 concerts, summer camps for children, new music compositions written by children through a collaboration with Unesco. (over approximately \$40,000 in donations) to 20 community nonprofit organizations and the employment of over 60 musicians in 33 seasons.

Daniels also mentioned during the press call that BE has paid musicians \$44,500 over the past year alone. When seven days suggested it was said the group was ending. Daniels over the businessmen responded "There's nothing to be sad about."

AMY LILLY

A Vermonter's Original Play Takes On Age, Memory and Love

BY ALEX BROWN

It is a culture that celebrates youth, a play that explores aging is risky, but it's a topic that touches us all. **MARGOT LASHER's** *Inside Lush* looks at growing old as a journey with uncertainties, made both frightening and fascinating by the fact that perceptions are subject to doubt. Questions about what's real may only grow tougher if the mind itself changes with age. In *Lush's* world, the psychiatric establishment offers little help, but animals and nature do.

The production in **LAST NATION THEATRE's** Winterfest series this past week was its premiere. Director **JENNIFER GREENBERG** and producer **LARRY KILGUS** worked with the Marshfield playwright to develop a full-length work from *Lush's* original one act.

Though 82-year-old Hannah's story includes speculation about diminished mental capacity, it also brims over with her love of the outdoors and her dogs. Hannah is very much alive, and more than a match for an unorthodox, ill-trained psychologist, Dr. Grey, who at times pretends to evade her.

The tension in the play is not between the two characters but within Hannah's mind; she perceives a difference in her thinking. It's not as simple as losing something. It's a change, and might even be an appropriate aspect of her life's progress. But it's unsettling enough for her and others to wonder aloud, since she lives alone with two dearly loved dogs.

The first act takes advantage of the easy laughs that result when two people misunderstand each other while the audience remains one step ahead. In this case, the psychologist can't cope with Hannah's multiple meanings, ambiguity or natural leaps from the literal to the figurative. Last Saturday's audience guided with laughter as the doctor managed to underestimate Hannah at every turn.

The characters initially emerge as stereotypes: The doctor is too easily flummoxed and the patient too self-possessed to fear anything the doctor will say or do. For too long, the play stays stuck in a search for superficial laughs based on miscommunication. No matter how much we relish seeing the doctor humiliated for infatigating an older adult, there is a stasis.

Act Two goes much deeper, with humor of the richest kind: loss of experience and self-awareness. It begins with

a monologue in which Hannah explores her doubts about her future. She worries about her mind, about outliving her older dog, Jake, and about Jake outliving her. As she describes the woods and animals around her house, we revel in her love and energy but fear for her, too. She is alone, and during herself to ask very different questions.

"We can't connect outside if you have a dog," Hannah recalls. Her two dogs might do their Lushie life best to prevent it, as well as providing an emotional pull

the barrier between self and not self. It would mean she couldn't trust her mind.

Hannah meets again with Dr. Grey, whose study of the old woman is fodder for a paper in which she poses a new theory of the aging brain that may advance her professionally. Lusher still burdens the doctor with ineptitude that is improbably excessive, yet the two characters are now past comic misunderstandings. Doctor and patient are beginning to exchange as nothing. Hannah can describe her loss and death.



JENNIFER GREENBERG, left, and LARRY KILGUS

THE TENSION IN THE PLAY IS NOT BETWEEN THE TWO CHARACTERS BUT WITHIN HANNAH'S MIND; SHE PERCEIVES A DIFFERENCE IN HER THINKING.

to keep her alone. Hannah's willingness to immerse herself in nature results in observations that form the largest truths about life. *Lush* not only describes animals well, she shows how conscious to both the wild and the tame can enrich us. Our investment in Hannah comes from admiration for her purity, wit, study in reason and ability to love.

To describe her awareness of how her mind is changing, Hannah says she's had the experience of Jake listening to her with new clarity, with attention "as clear as ice." It's a chilling thought, on two levels. The delusional aspect is unsettling, but more so is Hannah's realization of the dream of profound communication with an animal. A dream like that can't come true. It would change

Greenberg's quiet direction — little movement and few props — keeps the focus on the characters, so the energy and pace must come from the performers. Greenberg's admirable willingness to get out of the way allows her actors to reveal nuances, and demands concentration from the audience.

The story is rarely told through action, but Greenberg's choice is exquisite and simple: Hannah leaves the clinic and walks outside past the window heads down as an ambiguous figure, which is underscored onstage by abstract lighting. By leaving Dr. Grey stand at the window watching her, as the audience does, Greenberg makes Hannah's journey home, over Winterfest in context as it is, the tragedy that everyday life sometimes deserves.

EMME GORPHE is truly moving as Hannah. Her 82-year-old character shows a lack of self-consciousness that is one of the compensations for aging. Similarly, Emme doesn't watch herself but surrender to the scene, and thus confidence as an actor gives Hannah power as a character. She tackles the Act Two monologue with courage, letting us completely unfold her new discoveries.

JENNIFER GREENBERG has to blend Dr. Grey's shrewd, insouciant cruelty with her curiosity about Hannah. The script doesn't leave her much space for compassion or connection, so Gorphee uses Dr. Grey's ambivalence as a lodestar. Gorphee never undercuts her character's inconsistency. She holds the stage and all the mood weight in Hannah. The best compliment the role allows her is that she can really take a punch. If the script placed her on an even intellectual footing with Hannah, their relationship might progress to give the play its missing middle.

A set designed by Scott places a snug, suffocating, warring air of warrens behind the quotidian affair of the clinic. The windows supply a suggestion of looking out and achieving a filmmaker's perspective. Inside, the dull realism of office furniture and a crumpled blanket put over the series of intake questions is sad and grounding in thoughtless professional cataloging.

The loyalty of a dog is profound. But a faith that's deeper still is that of the brain in the soul. Describing begins with questions of how transparently the brain may be. It's at that harrowing halfway point that Hannah is poised — she's able to look backward and imagine what's to come. As we listen to her story, we're invited to think a little differently about the art of aging. By giving a local playwright a chance to develop her work and giving voice to the often marginalized elderly, the production demonstrates the power of theater to connect us. **B**

INFO
 Photo by Hergen Lusher. Directed by Jennifer Greenberg, produced by Lee Seibel for Winterfest, at Last Nation Theatre, February 13 to 18. Next Winterfest series: *Adapted from Samuel Beckett's* *Disjecta* (February 20 to 23). Thursday, Friday and Saturday at 7:30 p.m.; Sunday at 2 p.m. at City Hall Auditorium. www.lnttheatre.org. Tel: 225-6482.



STATEofTHEarts

Local Film Explores the Strength of Mobile Home Park Residents After Irene

BY MARGOT HARRISON



SANNE GAFFEY knew that August 28, 2011, would be a bad day for her and other residents of Weston's Mobile Home Park in Berlin. Tropical Storm Irene was pummeling Vermont, and water was approaching her home across the flood plain.

"I called up my water and said, 'We're coming over!'" Gaffey recalls in *Strength of the Storm*, a documentary from Burlington filmmaker **ANDY KNEER**.

Later, Gaffey would see photos of her flooded trailer on Facebook. Some of her neighbors were rescued by bucket loader. When the storm ended, the newly homeless Weston residents faced the challenge of finding housing and paying the \$5000 sticker price for disposal of their mobile homes. Seventy in the park were damaged beyond repair.

Kneer learned about the Weston Park when he went out to film the devastation with volunteers from the Vermont Workers' Center, who had "suspected that there was a lack of help going to the mobile home communities," the filmmaker says in a phone interview. He eventually decided to focus on the park and "look at Irene through the lens of poverty."

The VWWC hired Kneer on a freelance basis to make a 35-minute version of *Strength of the Storm* to present its efforts. With the organization's blessing, Kneer gathered more footage and later created his own 45-minute cut. That version premiered at the **SUNDAY INTERNATIONAL FILM FESTIVAL** last fall and will screen this Friday at Burlington's **MAIN STREET LIVING PERFORMING ARTS CENTER** through a partnership with the Peace & Justice Center. (A portion of ticket proceeds will go to the PJC and the flood survivors featured in the film.)

Kneer documents how a group of Weston residents refused to become

victims of the storm, attending neighborhood meetings and holding press conferences to make sure their story didn't get lost in the avalanche of disaster-related news. Their efforts paid off late in 2011, when fundraising by the Vermont Community Foundation and the Vermont Long-Term Disaster Recovery Group yielded a sufficient sum to haul off the damaged trailers.

Kneer says he's learned that natural disasters tend to bring issues of income inequality to the fore. "You can't build houses in a flood zone, but you can put mobile homes there." For that reason, he argues, the film's issues remain relevant even as Irene recedes in the rearview mirror. "Inequality in our country gets worse and worse... There's still mobile homes in flood zones, and all these people are still vulnerable." The doc is also, he notes, about "showing the effects of [climate change] on people's lives."

That's an issue Kneer continues addressing in one of two narrative screenings in one of two venues. One is a "postapocalyptic film set in the near future" that is "inspired by documenting the hurricanes," he says. He's also working on another doc and on getting *Strength* into festivals and onto public television.

And Gaffey, who had to abandon her home on that August day? The former caregiver now works at the VWWC, for her, the storm's aftermath was a journey into activism. "Through working on these issues, she basically found her voice and her strength as an organizer," Kneer says.

INFO

Strength of the Storm, Friday, February 21, 7 p.m. (preliminary reception at 6 p.m.) at Main Street Living Performing Arts Center (see www.mainstreetliving.com)

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Dear Cecil,

In a Tom Clancy novel I came across the repeated assertion that Chairman Mao was a pedophile. Clancy seems to care about historical detail, but I wonder about the accuracy of this. Did the founder of Communist China prey on little girls?

Michael



I understand your confusion. After all, the Chinese leader was revered as a *divorced* had a penchant for preying on underage girls, surely it would have been well covered by now in the Chinese press. Oh, wait.

The Clancy book you're talking about is *The Bear and the Dragon* (2006), in which the U.S. and Russia team up in war against China. At several points characters comment disapprovingly about Mao's sexual predilections. However, let's get the story straight:

1. Nowhere does the book suggest Mao was a pedophile, pedophilia being understood as the desire for sex with pre-pubescent children. "We had the data over at Langley," one character says. "Mao liked virgins, the younger the better. Maybe he liked to see the fear in their eyes [late virginal eyes]." Nowhere Mao's partners are described as "barely pubescent," yes, young but pubescent.

2. Possibly Clancy really did get the dirt on Mao from

CIA HQ. But a lot of it likely came from *The Private Life of Chairman Mao* (1994) by Li Zhenxi, her 22 years old of Mao's personal physicians. Li says Mao did, in fact, have a weakness for young women. How young? The Chinese leader liked to reminisce about an encounter he'd had with a pretty 12-year-old when he was a teenage villager. Show her Li says. Mao "followed the tradition of Chinese emperors," one of whom supposedly bedded a thousand young virgins. This may be the basis for Clancy's claim that Mao had a thing for virgins.

3. But Li himself doesn't say that. He apparently means Mao followed Chinese emperors in thinking sex with young women would keep him young and potent. Besides, it worked. "Mao had no problems with the young women he brought to his bed," other members in command and their teenage sons declaring as Mao attempted to add years to his life.

4. According to Li, Mao's women were neither

exceptionally young nor unattractive. Typically they came from impoverished backgrounds, owed their lives to the Party and were proud to have been chosen. Li writes: "They loved him—as their great leader. They were all very young when they began serving Mao—in their late teens and early twenties—and usually unmarried. When Mao died of them and the honor was over, they married young, unattached men with present posts."

5. Some of the women, though, were underage by Western standards. In 1999 journalist Jonathan Mirsky interviewed a middle-aged woman he called Ms. Chen, who said she'd caught the chairman's eye as a dancer and began having sex with him in 1962, when she was 14. (One presumes she was a virgin at the start.) Mirsky calls Mao a pedophile, which isn't strictly

true, but no matter. In many U.S. jurisdictions, the chairman would have been guilty of statutory rape.

6. The Great Helmsman wasn't a one-night stand lord of gay. According to Ms. Chen, her relationship with Mao lasted five years, after which she was exiled to the provinces, supposedly at the insistence of Mao's wife, Jiang Qing. "Mao, she claimed, took her as his lover and wept, but said he could do nothing," Mirsky writes.

7. Mao's playmates could get fancy. De Li says Mao the chairman and a young lover got into a dancing match when he wouldn't let her marry and she accused him of being a corrupt bourgeois womanizer she threatened to go public but was talked into sleeping.

8. In short, the expression Clancy gives of little girls lasciviously awaiting deflowering seems exaggerated. Nonetheless, was Mao a dirty old man? Yes but more from De Li.

9. Mao "was happiest and most satisfied with several young women simultaneously sharing his bed," Li writes. "He encouraged his sexual partners to introduce him

to others for shared orgies, allegedly in the interest of his longevity and strength."

10. Mao chose brides not young men as personal attendants, who among other duties were expected to massage his groin nightly to help him fall asleep. "For a while I took such behavior as evidence of a homosexual strain," Li says, "but later I concluded that it was simply an insatiable appetite for any form of sex."

11. Mao was a carrier of a parasitic STD but refused treatment, spreading the disease among his partners. He further refused to bathe or clean his genitals, acquiring only nightly rubdowns with hot towels. "I wash myself inside the bodies of my women," he told Li. For what? Its worth, he apparently also never brushed his teeth. Thus may not sound like a link to yew, but he didn't have to know him.

So, was the great leader a sexual predator? Yeah. Pedophile? No. Virgin ditcher? Probably on occasion, but there's little evidence it was a regular thing. These may be fine points, but there's what we do.

INFO

In these something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams at the Chicago Reader, 1111 N. Dearborn, Chicago, IL 60610, or cecil@chicagoreader.com.

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Skiping the Super Bowl

Good riddance, I thought as I pelted the city streets in my teens. We had made it through January, the cruelest month for academics: Year in and year out, my revenues always dip during the post-holiday delirium. For most of the month, the college students are still on break, and that never helps, but mostly it's that people are broke and hung over — emotionally and otherwise — from the year-end festivities. By early February most everyone has recovered (or perhaps forgotten), and the nightlife picks up, which translates to more customers for this hack.

A tall barkeep hailed me and jumped into the backseat like we were just together — perhaps a bit hazy on the eye shadow for my taste, but it was all working for her. She did seem out of sorts, though.

She said, "I live on Victoria Drive, OK?"

"Yep, that's fine," I said, and steered up the Main Street hill. "So, you got a rooting interest in the game tomorrow?" I asked.

It was the night before the Super Bowl, and I'd been putting that question to many of my fares. This is America, after all.

My customer gave a dismissive toss of her head, saying, "I could not care less, and will definitely not be watching."

"Will, then," I said, "enjoy the chicken wings while you watch a checkless tacoquest?"

"That's more like it," she said, managing a smile.

As we passed through Gracie's Corner, the woman let go an audible ooh, whooping, "Men, men, men."

I chuckled and said, "Are we talking about one specific man, or — you know — the whole species?"

"Well, the 'whole species' isn't all that great, to tell you the truth, but I'm talking about the fine specimens I happen to live with."

"Hey, I understand. I hope you and your man work things out. I mean, after the Super Bowl."

After I dropped off my customer, the rest of the night went smoothly — a steady flow of business and much talk of chicken wings and joint spreads. Around half past the hour, I picked up a good-looking man who requested a ride to the airport neighborhood. He had a shored hand and wore a tailored, black wicker overcoat — a macho and snappy look.

"Could I run something by you?" he asked.

Why two others solicit advice from their drivers is a question I've

grappled with for years. Isn't that more appropriate to ask of friends, parents or clerics? Do supermarket cashiers, tax preparers and flight attendants face this, as well? Or is there something singular and something about a worn, rolling metal vehicle that encourages such behavior? I'm still wondering.

"Sure," I said, always the amenable service provider. "Fire away."

"So I'm at this club with my girlfriend, and I notice an on-girlfriend hanging out and dancing. It turns out she's with him, my boss. So, of course, I walk over to my hell. It's nothing. You know — hey, what's up, nothing more than that. When I get back, my girlfriend is like, 'bitch, and she demands to see my cell. I guess she wants to check for text or something.' Anyway, I go, 'No fucking way — not in the club, for sure.' So she storms out."

"Ah," I said. "I get the picture. She's like, well, clearly. You know, when you see her again, talk nicely. Hey, you're supportive and understanding, she might eventually be able to move past her insecurity."

"Oh, I'll be sure, but I've not gonna feel guilty for something I haven't done. I'll never forget when I was about 11, my dad came home, probably a little buzzed, and he starts play wrestling with me. Then he suddenly gets real serious and looks me in the eyes, and says, 'Son, if you ever kill somebody don't feel guilty about it.' And I live by those words to this day. Feeling guilty gets you nowhere. Particularly, like I said, when I've done, like, nothing wrong."

Just, I thought, the things fathers say to their sons. It's no wonder there are problems with the whole species. I

suppose mothers and daughters have their challenges, as well, but I can't speak for the distaff half of humanity. Not from personal experience, anyway.

As we passed St. Francis Prep, I asked, "So what street exactly are you on? Just keep going to the airport?"

"Nape, I actually live in the Mather Park neighborhood. You take the right just before the Ethan Allen Hotel."

As they say in Boston: Then the light turned on Marlboro.

"Wait a second, man," I said. "You don't live on Victoria Drive, do you?"

"Nah, I do. Why?"

"Well, I'm pretty sure I drove your girlfriend a couple of hours ago. Is she, like, a tall and attractive brunette?"

"Oh, sure — that's her, dude. Have was she?"

"Well, she wasn't pleased."

I pulled up to the house on Victoria Drive for the second time that night. As the guy paid the fare, I asked, "Do you got big plans for the game tomorrow?"

"Not really," he said. "I mean, I am gonna watch it. It's the Super Bowl."

"Stop it," I said. "Turned, spend all evening watching check books with your beautiful woman."

"You're thinking that I'll get me out of the doghouse?"

"It might," I replied, chuckling a bit. "It's worth a shot." ☺

INFO

Send e-mail to hackie@vermontmagazine.com or write to: Jeremiah Portage, Vermont Magazine, 1000 Main Street, Burlington, VT 05401.

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50 Chestnut Avenue

The house at 50 Chestnut Avenue has doors of plywood where the windows and doors once were. Its green paint has faded, one of its two chimneys has started to crumble and the screen on a second-floor porch flaps in the wind. A sign nailed to the front door warns that no one is allowed inside.

For all its dilapidation, Rutland officials point to this boarded-up house — one of Vermont's most troubled neighborhoods — to illustrate a major success in their battle against drug addiction and related crime.

Vermont's "opioid epidemic" has attracted plenty of attention since Gov. Peter Shumlin sounded the alarm in his State of the State address last month as Manchester calls to action on the treatment front, laws drafted, the story of a rural state drug crisis transpired through the national media.

But in the neighborhood of Rutland known as the Northwest, that fight has been under way for two years. Perhaps nowhere in Vermont has the drug problem been more devastating than the area tucked between a

'ALL HANDS ON DECK'

How officials in Rutland are combining forces to fight drug abuse

BY MARK DAVIS
PHOTOS BY CALER KEMNA



tully green park known as Pine Hill Park and a nearby shopping development.

Overlooked by large, multi-story houses that suggest a more comfortable past, the Northwest has become the target of a campaign that may point the way for other Vermont communities. Radical officials and activists have developed an approach that treats law-like focus on individual properties where drug problems are confined to the hold.

This time last year, the landlord of 50 Chestnut had all but abandoned his property, and drug addicts had moved in, police say. There was one bathroom and almost no furniture in a building that held as many as 30 people on any given day. Cars with out-of-state plates cruised and went in all hours. Neighbors complained of smashed windows, car thefts and visible drug use.

There was more traffic than there was the highway, and neighbor Michael Mulholland, who began writing down violators' license plate numbers and sending them to police. It was a one-house ghetto in an otherwise law-abiding neighborhood, sharing the block with well-kept houses, a school, a church and a doctor's office.

How did Rutland officials shut it down? Through the creative use of crime data in a communitywide effort that extends beyond law enforcement to include treatment providers, mental health counselors, even housing inspectors.

"If we're going to tackle the substance abuse problem, it's all hands on deck," said Rutland Police Chief Jim Baker.

"We have not been in detail, we can't arrest our way out of the problem," said Rutland Mayor Chris Loomis. "Paced by parcel we can turn the street around, and if we can turn a street around, we can turn a neighborhood around."

Number Crunching, Problem Solving

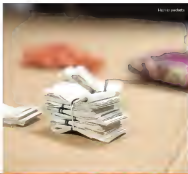
A "battered land-use map," as Baker calls it, hangs prominently on the wall behind his desk. It divides Rutland into four quadrants, with a sergeant assigned to each. The Northwest leg of Baker's map is bright orange.

In late May, Rutland began digitally mapping every crime and call for service in

Most officers on duty that night steamed in the downtown area, but one officer decided to head in the opposite direction, to 24 1/2 Cottage Street in the Northwest neighborhood. Nobody had called 911 from the home, and there were no tips that the robbery might be there. But calls for service at that address had spiked, the police said, mostly for nuisance or noise disturbances. Police suspected drug activity.

When officers arrived at the house, they found a man and a woman sitting inside their car — a silver Jeep Liberty with a spare tire on the back. According to court records, Patrick Bladgett, 26, confessed that he had been responsible for that night's robbery and the ones before it, his companion, Arabella Bladgett, 21, said she was the getaway driver for most of them. After Bladgett robbed the market, the two had driven to the Cottage Street home, bought five bags of heroin and shot up inside the Jeep, they told police.

Bladgett told police he never would have used the knife against a person, he just needed money to support his heroin



Heroin profits

There's not a single person whose life in Rutland County has not been impacted by opiate addiction one way or the other.

JACK PERCIVAL

the city, in partnership with the Vermont Center for Justice Research. Officers log the location, time and nature of every law-enforcement call, along with names of people they come across, later to synthesize geographic maps of city "hot spots."

Everything — from arrests to family fights, noise disturbances to suspicious-person calls — gets cataloged into a computer system. Every two weeks, Baker and his colleagues, along with prosecutors, domestic violence and mental health counselors, even Rutland's building inspector, gather at the police station to discuss the hot spots and what they might mean.

Just before 9 p.m. on January 22, a call came in to the Rutland police station for an armed robbery at the downtown Granger Street Market & Deli. A man wearing a hoodie and obscuring his face inside a hoodie had made off with \$100 cash.

The call came so police were searching for someone who had robbed four city convenience stores in recent weeks. Police received one encouraging lead that night: A witness said the robber had jumped into a silver Jeep Liberty with a spare tire on the back.

addictive (Bladgett and Bladgett, both residents of the neighborhood, have pleaded not guilty to nine charges of robbery with a weapon and are currently being held in Middlebury Valley Regional Correctional Facility in Rutland, according to court documents.)

"We don't necessarily look for crime," Baker said. "The first thing we look at is locations where we have been called for service."

Contacted by Jason Daye, the owner of 24 1/2 Cottage Street said that he had installed security cameras at the property and saw last year that strangers were visiting it. Lady Penacorelli of Valhalla, N.Y., said he spent a significant amount of money fixing the home and praised police for their work.

"We had this influx of people, I don't know where they are coming from," Penacorelli said. "I'm trying to get the place cleaned up. It's tough in Rutland, because people are struggling to pay rent, and then we have people come in and try to sell drugs."



'All Hands on Deck'

4/1/13

Police Work

When Baker took over the Rutland Police Department in January 2012, it wasn't a data mapping, kind of operation. Baker, who had served as head of the Vermont State Police in 2009, and he inherited a department that was focused on reacting up arrests. Meanwhile, crime in the city was getting worse, quality of life was deteriorating—and the relationship between cops and citizens was at an all-time low.

(In the parole for Baker arrived, three officers had been accused of watching porn on the job. Another officer accepted an allegation surfaced that he had fired a pepperball launcher—similar to a paintball gun—at a diversion, handcuffed man who was made a shooting cell.)

the police department's call list to find criminal offenses.

Of the 13,000 annual calls for service, Rutland police learned that 73 percent—including 94 percent of the disorderly conduct and weapons and 84 percent of the city's thefts—came from the Northeast neighborhood.

The Northeast is home to about 6,000 of the town's 37,000 residents. Most of the houses are at least 2,000 square foot and three stories high, built for the large middle-class families that once dominated the neighborhood.

"It was Mayberry" and Chester Avenue resident Bob Holland, who returned seven years ago to the streets where he grew up. "This neighborhood was just stunning."

The problem just about every official says, is that too many of those large,

renting houses are surrounded on either side by well-maintained homes that would sell for three times their assessed value in other Vermont towns. Those abandoned, blighted homes have provided what Baker calls the "infrastructure just below the surface": large networks of local drug addicts and the dealers, many from out of state, who come to find their habits.

Blighted Properties, Blighted Lives

In March 2013, a group of Rutland officials and volunteers applied for a three-year \$1 million federal grant to help finance a coordinated effort between government agencies and citizens groups to help police tackle the drug problem.

Project Vitalize, short for Viable Initiatives and Solutions through

close in Rutland, West Ridge Center for Addiction Recovery, run by Rutland Regional Medical Center, immediately took in 150 patients, many from the city and expects its caseload to swell to 400.

At the clinic, addicts receive a daily dose of methadone, a drug designed to win the off-balance and other opiates. They also receive counseling and support services.

"There's not a single person whose life in Rutland County has not been impacted by opiate addiction one way or the other," said Rutland Regional's director of psychiatric services Jeff McKee, himself a Rutland native and Northeast resident.

Many of West Ridge's initial patients were Rutland residents who had been traveling, by car or public transportation, every day to the nearest clinics in Northboro or West Lebanon, N.H. Others had given up on ever getting help.



"It was the football game where the goal was to score more points, make more arrests, drive your numbers up, ask for more cops—that will solve the problem," Baker said. "The problem is, it isn't solving the problem."

The new chart, with backing from city hall and outside consultants, implemented a data-oriented approach. While common in major cities in other states, it was unusual for Vermont.

The shift yielded some surprising findings. The top calls for service in Rutland were not for drugs, or fights, or even thefts. In a city often stigmatized as crime ridden, the top three categories were sexual assault, followed by mental complaints and family problems. One had to go far down

priced homes have been converted from single-family residences into multiunit apartments. Only 33 percent of homes in the Northeast are owner occupied. Investments over the next, and many of the landlords and property management companies are based elsewhere. Some have failed to invest in the buildings, electrical and, or even up all together.

The median price for a house in the neighborhood now stands at about \$125,000. At tax and foreclosure sales, some have gone for less than \$15,000. The poverty rate at the neighborhood elementary school stands at 88 percent, according to police.

The transformation has given the area an odd, checkerboard feel. Decaying,

involvement of Neighborhoods, attracted representatives from each of the stakeholder groups: police, the prosecutor and parish office, domestic abuse groups, mental health advocates, housing agencies, and drug treatment providers.

The organizers didn't get the Department of Justice grant—*Severin* did—but members of Project Vitalize continued to gather every two weeks at the Rutland police station to discuss the city's problem spots. Police Chief Baker notes, away no one, the room is usually crowded with 30 or 40 people.

Officials celebrated in November when, after years of struggle with would-be neighbors, the Vermont Health Department finally managed to open a methadone

"The desperation on the faces of the people who first came in was extreme," McKee said. "It was people saying: 'If we don't get in treatment, we're going to die.'"

Thirty-two-year-old "Tina" was among them before the clinic opened. The father of a young child spent three to four hours a day traveling to the methadone clinic in West Lebanon. His acceptance into the Rutland clinic, he said, has made it easier to spend time with his family and rebuild his life.

Tina recently moved to Castleton, though, to escape the brain problem in Rutland, where he spent most of his adult life. "I can't live down here," he said in an interview outside the clinic.

"It's had a big impact on the community and anybody who needs help." Then said of West Ridge. "It's 130 people that aren't committing crimes, buying drugs off the street."

Radiant police responded to 37 overdose calls last year. High on his chest, Sgt. Tim Tuttle wears a small hat with yellow, red and white stripes. He earned it in 2012 for saving a life.

On a recent patrol through the Northwest, the Radiant-born cop pointed to where it happened: a narrow alley. A young man had shot up heroin, entered the salon and climbed into a tanning bed, where the drug began shutting down his body.

Tuttle and another officer responded, pulled him out of the bed and managed to revive him. He hasn't seen the man since, Tuttle said, but heard that a few days later that the addict had overdosed again.

government on Cleveland Avenue, Tuttle saw a pickup truck with out-of-state license plates pull into the driveway of a house that, he said, officers have reason to believe is home to drug activity. He pulled out a scrap of paper and a pencil and scribbled down the plate number to later feed into a database.

"We're not violating anyone's rights, we're just writing down information. A lot of arrests have come from good intelligence," Tuttle said. "Being a police officer, most of our suspicions are correct. I'm sorry, but they are. We were overdone. We were dead people. If we can stop that from happening, I'm going home feeling good."

"I've taken children away from families because of the drug problem," Tuttle added. "They're not asking Girl Scout cookies. I'm sorry to say."

eveners who are struggling to keep up with mortgages and property taxes. Instead, they place them those properties over to nonprofit groups to fix up and resell to responsible owners, or knock them down to create more green space. There's talk of creating low-cost homes to owners who can't afford to pay but would work to keep up their properties.

Last year, Louisa made the building inspector a full-time position and imposed inspector Rob Barrett to assess more criteria for building code violations — in hopes of scaring off slumlord landlords. The city last year acquired its first house, on Pine Street, through a tax sale. It spent six months in court evicting a tenant who wouldn't leave and is now trying to figure out what to do with the house.

The redevelopment authority last year prodded state lawmakers to pass a

How does that work? Last spring, when police determined that 50 Cheatum Avenue seemed to be generating problems, Barrett popped up as a brawny VHSOIN member. He had been documenting violence at the house and having notes that had gone unpaid. (The owner of the house listed in city records did not respond to messages left at the Vermont phone number listed on the front door of the house.)

Police didn't have evidence to justify any arrests, but the man arrived on a new strategy. They would use city ordinances to comply that the building down. Another regular VHSOIN attendee, the fire chief, doubles as the city's fire marshal, and is empowered by law to close buildings and evict tenants if living conditions are unsafe.

And so on August 31, a team of representatives from the city's mayor, fire

They're not selling Girl Scout cookies, I'm sorry to say.

CORPORAL TIM TUTTLE



"The sad part of the situation is these people know they are slowly killing themselves," Tuttle said, adding, "if not quickly."

Tuttle spends much of his time driving through the Northwest, keeping an eye out for anything that seems out of place and trying to build a rapport with the residents he knows before them.

"They're still good families here, there's still functioning people," Tuttle said as he drove slowly up Liberty Avenue. He approached a neglected, two-story house with white fading paint. "And then, boom, that house, overdose, in the backroom."

Seconds later, he passed a blighted house on Maple Avenue. "Overdone, found a spoon, heroin bag roadside."

As he navigated the bumpy, cracked

Safe Houses

Radiant's housing and planning agencies are also heavily involved in the fight to stabilize its neighborhoods. The city, along with the Radiant Redevelopment Authority, has created maps noting every blighted and abandoned home and is addressing them one by one.

The Northwest has 31 vacant homes, 34 that are delinquent in paying taxes, and 18 that are in the process of foreclosure. Police say nearly all of them have, at various points, popped up on their calls for service here.

The city hopes to eventually buy back properties, either through tax sale or foreclosure, or by purchasing them from

low offering critics to create tax incentives for prospective owners who fix up blighted homes. The city can now free up the assessed value of a property for up to five years, Radiant Redevelopment Authority executive director Brennan Duffy said, allowing owners to plow money into repairs without having to pay higher taxes for adding value to their properties.

In a state where many communities are desperate to build more affordable housing, Radiant's best bet has been in "de-identifying" Duffy said. The city needs lower-cost apartments that, especially in a struggling economy, attract a transient population. A return to more single-family houses, he said, is the key to restored stability.

and police departments descended on the building, advised its tenants of how they could secure emergency housing, and that the place was done.

Neighbors say sales have resumed, and even snippets of the most recent effort to fix Radiant say they have become common.

"I was that guy who said, 'Oh great, here we go again,'" said Matt Proby, the sergeant in charge of Northwest Radiant and a resident of the neighborhood. "When you start to see the success, you don't realize how much you miss having a plan until you have one." □

Contact: mark@wvnewspost.com

Twice-Told Tale

Book review: *The Headmaster's Wife*, Thomas Christopher Greene

BY AMY LILLY

The most moving part of Thomas Christopher Greene's novel *The Headmaster's Wife* comes after its end. In his acknowledgments, placed last, Greene writes that the book is dedicated to his daughter Jane, who in 2009 was born "far too early" weighing two pounds, without functioning lungs, she lived six months.

Greene considered his daughter's brief existence to be a "miracle." No less of one is the author's ability to write a novel inspired by an unconsciously heartbreaking experience. Greene, who has taught writing and literature, has served since 2006 as founding president of Vermont College of Fine Arts in Montpelier, where he lives with his wife and 7-year-old. In the course of sitting by his newborn's bedside, he writes, "What begins as one novel eventually becomes a very different one, a novel of grief."

The Headmaster's Wife is about grief—reaching as it involves the death of a much older child and the struggle of that boy's parents to process their loss. But it's also a page-turner. It's written with seemingly effortless clarity—"you'll finish in a matter of hours"—and structured with a mid-book twist that leaves the reader scrambling to connect all that came before.

Already that summary is giving away too much. But at least one can start with the basics: The book has four central characters: the headmaster, Arthur Windthrop; his wife, Elizabeth; their son, Russell; and Elizabeth's first love, Russell Hickey.

We first meet Arthur wandering naked in Central Park, clearly in an unstable frame of mind. At the police station, he declares that he can explain his behavior only by starting "at the beginning." And so we are off on the middle-aged headmaster's memories of his affair with an 18-year-old student named Joyce Pappas at Lancaster School, the elite Vermont boarding school where they both lived.

Arthur, who attended Lancaster as a student while his son would be headmaster, has an authoritative but unrelentingly nervous voice. He has a drinking problem, is revealed and a son who did not turn out to be the inquisitive third Headmaster Windthrop, as Arthur would have liked. Brian joined the army in age 18.

But Arthur barely alludes to Elizabeth's apparent death. Instead he chooses to tell the police about a different teenage boy, a



FROM THE HEADMASTER'S WIFE

I return from the city to find Elizabeth alone in Elizabeth room, sitting on the rocking chair, staring out the window. It is dark, and there is not much to see. I do not like being in Elizabeth room and finally I see we could acknowledge something that this is not here and neither this room should be here today as a guest room. But Elizabeth part of it appear as it did when it was a student, it is actually unchanged from then. His way spent each and her chores, the uniform of the Lancaster boy still hang pressed in the closet. There is a Mather Jordan poster above the head bed. I do not like this room and I do not like that this is now Elizabeth's room to spend her time now. This and the windows looks that makes me never leave either. There is no light on it.

But if you're anything in a marriage it is when to give up. I used to think that all marriages are the same trajectory. They start with wanting to stand alone the other person and never let this in your own. They end with looking at all of the person in a new way you say, another word you put out in his neck.

That sounds darker than I mean it to be it is a joke. The truth is our lives are between and the result are a very large far in a moment of time. They put us in more moment with other and that when the world falls the line there is someone inside with that world dark too but I am sure you understand, there are things in this life we are equipped to do alone it is I am trying to say.

headmaster scholarship basketball star with whom Betty fell in love, leaving her headmaster a heartbroken. From here the story begins to unfold a horrifying pattern. But, before it does, Arthur's precariously absent wife, Elizabeth, appears and collapses in her arms, wracked with grief sobbing: "Wake up, Arthur... I know someone is still in there."

It's not clear what she means and the narrative continues to us on a consistent point of view, beginning with an account of Elizabeth's last moments in Brian. This two-page interlude appears at the center of the novel, which would seem to signal an emotional center, too—the blow from which Arthur cannot "wake up." Oddly

enough, though, the crux of the story lies further back, in the days when Elizabeth and Arthur began dating as students at Lancaster. After the latter's suicide, the rest of the novel is dedicated to denaturing Arthur's story as that of his wife.

Such a set-up would seem to promise an equally complicated character in Elizabeth. At the very least, Greene has to himself the almost impossible task of accounting for how she came to inspire someone like Arthur. Disappointingly, however, Elizabeth does not speak in her own voice, nor does she emerge as anything other than a foil for denaturing Arthur's complexities.

This she does by embodying a string of clichés about incestuous fling with Arthur. Elizabeth "likes having a boyfriend now, the headmaster's son, and she wonders if anyone knows they have done it, and while she does not want to be branded as this kind of person, she secretly hopes they do." When she returns on to Russell, "she knew how small she feels next to his body." Later she feels uncomfortable about having children but "falls in love" with breastfeeding when she does.


Arthur himself can't think beyond clichés when characterizing Betty: "It starts with the most innocent of gestures," he begins his confession to the police. "She does something good to the world over do. She uses her long fingers to pull strands of straw-colored hair behind her ears."

"I was not a saint—actually," "the world over." There is nothing unexpected in Greene's smooth prose (unless you count the plot twist), nothing to make the reader pause and marvel at as passages.

Of course, many a book is successful without the luminous writing of, say, Marilynne Robinson, whose *Hunger* plunges depths of grief untouched in Greene's work. The problem is that it's hard to feel deeply for characters whose own emotions and expectations are shaped by such fairly mannered language as Greene's. The Headmaster's Wife may be an entertaining, absorbing and quick read about the struggle of grief, but it falls short of making the reader feel that grief. **B**

INFO

THE HEADMASTER'S WIFE by Thomas Christopher Greene. 320 PAGES. PAPER. \$22.95. PAGE 104



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Perfect Pages

At Holzer Book Bindery, repairing old volumes is a labor of love

BY ETHAN DE SEIFE | PHOTOS BY OLIVER PARINI



Marianna Holzer

Any author who gets a publishing deal these days knows the importance of a backlist. Many trade in new ops for youth over ask. At Holzer Book Bindery in Ithaca, though, the book's the thing. Owner Marianna Holzer, a third-generation bookbinder, appreciates books as objects.

Her love for beautiful volumes and the increasingly rare craft of making them by hand is evident in her shop, located on the ground floor of her home. The place is filled with drawers of old metal typesetting letters, rolls of buckram and leather, and hand-operated, cast-iron book presses.

Many of the hand tools that Holzer, 38, uses were inherited from her father, Albert, and grandfather, Ulrich, both of whom run bookbinding shops in Boston. Both men were known not only for the high quality of their work, but for their personal investment in the books they repaired. said Holzer. "My main goal is to say that people would bring their books to have them

bound at the Holzer Bindery, but they'd have to wait until everybody in the family had used the book before they got it back."

As a child, hanging around her father's shop, Holzer picked up many of the finer points of this specialized art. A career shift in the early 1980s brought her to Brewer's River Bindery, an operation that started in Jamaica, then moved to Rome. Holzer worked her way up to various supervisory positions within the company.

When Brewer's was reorganized and folded into a larger bindery called K&K's, Holzer decided the time was right to set up her own business. As it happened, her mother had recently moved out of the downtown apartment in Holzer's home. That freed up the empty space that, in 2004, Holzer turned into her own bindery. To honor her family's craft legacy, she will use the logo from her grandfather's shop.

Though Holzer can and does create entire bound volumes from scratch, most of her projects are repairs, often on the

beloved literary treasures of private clients. She can fix torn pages or create new ones for old books, tracing new lines, stitching them into signatures and assembling them into custom bindings.

During Rosen Day's visit to the bindery, Holzer was performing surgery on some old, custom, hardback Rosen's novels. The client who'd brought them wanted to reassemble the books for sentimental reasons, and they needed a great deal of arm work. Nearly all of both books' pages were loose, tattered and detached from their bindings. Soon which the glue had long since cracked and flaked off. Still, Holzer estimated the job would take her just a couple of days of mending, and only an hour or two to sew the pages back together.



Marianna Holzer's collection of old books

Holzer has multiple patrons, which can make such detailed work difficult, as she's glad, she said, to have assistance from her husband, folk musician Rob Fuhler. In between his concert tours, Fuhler helps out on the larger binding orders, including the manuscript records of a number of Vermont towns. (Holzer is reluctant to say which ones.)

Fuhler professed admiration for the kind of beautiful, hand-bound books that Holzer Bindery produces. The couple has preserved and bound their own cherished keepsakes, such as an original program from one of Buffalo Bill's Wild West shows. Holzer's own daily journal is a huge, green, hand-bound volume that would look right at home on the shelves of a city planning office.

Repair jobs come into the bindery in what Holzer described as a "steady but not overwhelming supply." Every one is different, and, she said, without first inspecting the book, it's difficult to estimate the cost of the repairs. Prices per page range from about \$100 to more than \$1,000.

"It will depend on what needs to be done, what the customer wants, if we are trying to save all the original material or make a new cover, and then that will depend on whether it is in leather or imitation leather," Holzer explained.

Demonstrating her craft to a visitor, Holzer smiled and laughed frequently. She took particular delight in the gold stamper, with which the embossed backs' spines and covers with shiny letters and designs. With this device, Holzer can also turn scraps of scrap leather into personalized bookmarks. Sometimes that she gives clients to the bindery.

Holzer's shop — along with the hand-drawn

IF YOU WANT TO REPAIR A BOOK, YOU CAN'T DO IT BY MACHINE.
MARIANNA HOLZER

BUSINESS



The Ancient Broomery Logo

pieces of Mylar coated with 23-carat gold. That's how you decorate a binding, letter by letter.

32. What services do you offer?

MH: One thing I do here is decandify paper. Anything before the mid-1900s was printed on rag paper, which holds up quite well. Newer paper is made with wood pulp, and we didn't know until more recently how acidic it was. It gets really brittle and crumbles when you turn the pages, so we can decandify the paper, and it'll stop the progression of the decay — though it won't bring it back to its original condition.

33. Bookbinding is such a niche field. What challenges does your business face?

MH: It seems to me, in some ways, books are becoming more precious as people realize they have certain books that they want to preserve and pass on. I think one thing I'm cheaper to buy a new one, but [the owner has] written all over it. Children's books — people have grown up with a book. And cookbook! People have written in them, or they have their mother's cookbook. The newer versions they don't like as much.

These days, newer bindings are single sheets that are just glued in. When you open them up, they sometimes crack and fall apart. And these are kind of hard to fix, because they don't have a enough of the margin that's necessary to drill the holes for stitching. Older books tend to be in better shape.

34. How does having MS affect your work as a binder?

MH: I just get really tired sometimes. It's almost like you walking through mud or something. It's a big effort to do things. It's also dexterity, fine motor control.

35. Are you concerned about the new all-in-one machines that can print a book from a digital file and then bind it?

MH: Not particularly. You use a book, and you never think what goes into making it. They [bind books] by machine nowadays. But if you want to repair a book, you can't do it by machine. ☺

INFO

theancientbroomery.com

of other small bookbinders scattered around the state — embodies the spirit of quality craftsmanship associated with Vermont. Case in point: Hober mentioned a client from Houston, Texas, for whom she bound a memorial Bible. Its owner had found Hober's Bindery online and chosen the company specifically because of its Vermont location, she said, to him, this guaranteed careful craft.

Over cups of tea served beneath the cuckoo clock in her kitchen, Hober talked with Seven Days about the fine art of fine books.

SEVEN DAYS: How did you get started in the bookbinding business?

MARIANNA HOBER: My father was 70 when I was born — 80 years older than my mother. I was pretty young when [his bindery] was still going on. In fact, he closed the business in 1960, when he was 80, and moved to southern Vermont, to Putney. He passed away when I was 11, and my mom set up a little bindery later, when I was in high school, in the basement of our house. She taught me a few basic things.

I went to UVM, [where I] studied plant and soil science. I got a job at Four Seasons Garden Center [in Williston]. I kind of got sick of that, and found out that there was this small bindery [Jirovsky's River Bindery] in Jericho, and went to see them. That's how it began.

32. What are all these books used for?

MH: The bound books are basically a huge paper cutter, the galleons, which needs to be super sharp in for trimming the edges of a book's pages. I use a lot of sewing tissue, which is a Japanese tissue used to fix rips and tears. The rounding or bucking hammer — one of my father's tools — it was for rounding a book's spine. One of my favorite things to do is the gold stamping, which presses down on a thin

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Free Balloon Sculptures w/ Dux the Balloon Man
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Bolton Valley

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Vintage Vermont Victuals

Remembering the contributors to a 75-year-old cookbook

BY ALICE LEVITT

In 1938, Burlington's Catholic Church of St. Paul selected recipes from its female parishioners for a cookbook. Among those who responded was Marion Brown, who accompanied her handwritten recipe for orange cake with an illustration of a woman slicing. Her family recipe called for baking a plain cake, then pouring orange juice over it for flavor and moisture.

"I didn't expect to live this long," says Marion Thorpe, also Brown, as she recalls that recipe today. At 96, she is one of the few living locals who remember the first edition of St. Paul's *Out of Vermont Kitchens*. The local-cooking staple, which reproduces recipes in the parishioners' handwriting, is currently celebrating its 75th year in print.

Thorpe's recipe is strong, with as hint of a quince. She lives on her own and still cooks for herself, though she says she doesn't turn down an occasional offer of soup from neighbors.

In her younger years, Thorpe was assistant state supervisor for home economics. She got her master's degree in administration and didn't marry until she was 64, when her widowed neighbor, Naomi Thorpe, proposed. "I finished over the fence, and he said he was in love with me," Marion Thorpe recalls.

Now Thorpe is on her own again, but St. Paul's on Burlington's Cherry Street has remained a constant in her

life. And, for many traditional local cooks, *Out of Vermont Kitchens* has been a constant, too.

Today, Alice Rodless, the church's treasurer, is in charge of distributing the book. She says that in 1938, St. Paul's joined forces with Trinity Episcopal Church of Rutland on the project. "Both of them really needed all the money they could produce at the end of the Depression," Rodless explains.

the state to bookstores and gift shops. It's a quirky novelty, complete with cutesy drawings of Cane's Hump and a quote from Calvin Coolidge. For more modern cooks, the church has released an updated version called *Vermont Kitchens Revisited*, in which the recipes are printed and refined. "A little bit more attention is given to good nutrition and not so much to butter and cream," Rodless says.

THE BOOK INCLUDES RECIPES THAT WOULD NOW BE UNHEARD OF, SUCH AS THE "CHRISTMAS SALAD" CONSISTING OF LEMON JELLO FILLED WITH CRANBERRY, "NUT MEATS" AND CELERY.

Sales were good and, according to Rodless, the book became a standard in local homes. In 1980, the church put out a new edition with more Burlington-sourced recipes to replace ones from Trinity. Publication was funded primarily by ads in the back of the book. They covered new-biz-type businesses such as Kerosene Dairy Bar on Shelburne Road and Rosholt's Market on North Avenue, which boasted "housemade sauerbraten, brisolat and curried beef."

Now without ads, the 1951 edition of *Kitchens* is still printed by Queen City Presses and distributed all over



Thorpe's orange cake recipe never made it into the book. Still, she sometimes leads through *Kitchens* to remember the women she knew as years past. "Many of them are gone now," she says with a hint of regret.

But their recipes live on. The dishes range from refined beef in red wine to long-associated sauerbraten (the latter in a segregated section labeled "Meat Recipes") to dishes that would now be unheard of, such as the "Christmas Salad," consisting of lemon Jell-O filled with cranberry, "nut meats" and celery. All are tastes of times and places now long gone.

We talked to the families of some of the 1951 contributors to learn about the women behind the recipes, the perfect handwriting and the adorable illustrations.

Elsie Little

SWEDISH MEATBALLS
Born in 1921 in Rutland to Elsie Barnes, Elsie Little is now 92 and resides at Shelburne Bay Senior Living. Little has dementia, but her daughter, Margaret Cosbert, says her mother still remembers leading her recipes to the cookbook.

Little had more than meat. Her contributions include the Swedish meatball recipe reproduced here, as well as French turnarouts (cream cheese pastry filled with jam or jelly, accompanied by an illustration of an upside-down Robin Reptile dancer) and punch-pots.

Little wasn't the only one in her family to write out recipes for the book. Her mother-in-law shared her real life,

VERMONT VINTAGE VICTUALS 61

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SIDEdishes

BY CORIN HIRSCH & ALICE LEVITT

Rising Up

PIEDMONT TABLE & BAR
TO OPEN IN ITS NEW

According to Frida's Taqueria & Grill co-owner **ALICE LEVITT**, it was "a legal situation" with the building's owners that forced him and

JOSH BARR to close the popular restaurant last September. But the Frida's team had a trick up its sleeve: "Picket and Reed were already renovating 1652 Mountain Road, former home to Whitcomb and Green's restaurants. Soon the long-dormant space will rise again as **Piedmont Table & Bar**."

TABLE & BAR.



JOSH BARR

Barr calls the menu "regional American" with local ingredients. "We don't want to be tied to any one thing, but we don't want to take sophisticated, ethnic," the chef explains. Instead, the fare will be a trip across the US. The menu hasn't yet been solidified, but Barr hints that bread chicken and fried green tomatoes will represent the Southeast, while Frida's fare will enjoy Scandinavian flavors. New England classics will be an afterthought.

Barr says the unifying thread between Piedmont and Frida's is reasonable pricing, though he plans to feature a few dishes on the higher end, as well. The team hopes

to transport Frida's breakfast downstairs, cooked onsite to the Mountain Road with a new "big, nice, open bag." Barr adds: Expect Piedmont to take flight before spring.

— A. L.

Drink Up (Soon)

SOUTH END CIDERERY AND CIDER BY JAMIE SPENCER
CIDERING

The lower end of Pine Street is making closer to becoming public territory as two brewage-based businesses prepare for opening this spring.

Back to the Grindstone

WHAT'S COMING TO WINDSOR'S ARTISANWORKS DISTRICT

Before Windsor's Main Street became a sophisticated restaurant row, Waterworks Restaurant was the crown jewel in the town's culinary scene. The huge menu of upscale American fare was heads the point. Diners flocked to the two-floor restaurant in the Champlain Mall for its soaring ceilings and tables feet away from the rapids of the Windsor River.

Since its closure, Waterworks has lain empty for close two decades, filling into disrepair that discouraged restaurateurs from filling the nearly 2,900 square-foot space. But by the end of this year, diners may get a new



PHOTO BY CORIN HIRSCH

opportunity to enjoy a meal while watching the rushing waters.

Landlord **ARIAN TARDIOS** of My Web-Guest says that when his company took over the building in 2001, he closed up

the Waterworks space in the hope that a restaurant might come in and make it over. And he had one in mind.

PIEDMONT TABLE CO-OWNER **DAVID ANDER**

Abdo, who already has an office in the Champlain Mall, says he's still in "early one" of planning the restaurant. Before starting major construction on the historic space's "beautiful skeleton," he needs to pick a concept. Abdo says he hopes the perfect chef will help steer him in the right direction, but he doesn't expect to lean hard on any single cuisine. "It mix of all flavors is what's happening in food, anyway," Abdo says. He anticipates that the menu will involve "integrating cultures and tastes — something mainstream with a lot of flavor."

Abdo's goal is to open the restaurant by the end of 2014, though he says he's not rushing. "There's great responsibility to the Windsor community and the space itself," he explains. "That's the idea to take this responsibility and do something perfect."

— A. L.

Behind 703 Pine Street, the partners in **QUINCY BREWERY** have gleaming Minnesota Rivering tanks in place, they recently used a forklift to hoist a 1950 International Harvester truck (called Big) onto a platform in the middle of the room. It provides over the U-shaped, catenary bar from Burlington's shuttered Rialto Allan Club, behind which a bank of taps will dispense the brewery's beers.

After a test run this week, partner **PAUL HALL** — who will double as brewer — expects Quincy City to start selling growlers, bumper and pairs of beer by mid-March. While he and **PAUL HALL**, **PAUL SICKLER** and **MARTIN VAN DYCKENHOF**,

are still planning their exact mix of brews, one is set: **Landlady Ale**, an amber colored extra-strong bitter.

A bit further north on Pine Street, a truck coat of white paint covers the interior of the former U-Haul facility where the guys behind **CRUZ** **CRUZ** will open a 50-seat bachelorette-party room in March.

Co-owner **KYLE NELSON** says he and his partners are still deciding what kind of food they'll serve with their cider that they know what they want in the space's

being wooden bar, a window that offers a glimpse of the production floor, enormous garage doors looking out onto Pine Street and the Adirondacks beyond, and an outdoor deck.

Pine Street may need a few more crownshells soon. "We'll have one with the sign of a guy holding a growler," Hale jokes.

— E. M.

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2 EGGS } BEAT TOGETHER
1 CUP MILK }
SALT AND PEPPER
ADD ENOUGH BREAD TO SOAK UP
ALL THE LIQUID.
1 LB. GROUND BEEF

MAKE VERY SMALL MEATBALLS
(ABOUT HALF SIZE OF AN EGG).
BROWN ABOUT 40 BALLS IN FLAVOR
AND TRY UNTIL BROWN AND
COOKY IN A LARGE FRYING PAN.
ADD 3 OR 4 CUPS CANNED TOMATOES
AND MORE SALT AND SIMMER
ONE OR TWO HOURS.

Alma Little

Grandma
Pearce
Molasses
Cookies



1 c. sugar
1 c. melted shortening
1/2 c. milk
1/2 c. molasses
1 egg
1/2 c. chopped nut or bits

2 1/2 c. flour
1 tsp. soda
1/2 tsp. salt
1/2 tsp. cinnamon
1/2 tsp. ginger

Melt shortening; add sugar,
egg, molasses and milk. Mix
well. Add dry ingredients
which have been sifted together
and mix overheat. Drop on
cookie sheet from teaspoon
and bake at 350° for 10
minutes.

Jackie Green

Butterscotch Pecan Squares

4 cups butter
1 cup old fashioned brown sugar
1 egg
1 cup flour
1 tsp. B.P.
1/2 tsp. salt
1/2 cup pecan meats
Melt butter and blend with
sugar. Add egg; mix and let
stand a few minutes. Sifted
thoroughly cold. Add dry
ingredients which have been
sifted together. Then stir in
nut meats. Bake 30 minutes
at 350° in 8x8 pan.

Cut in squares
and eat with pie



Janet Ramsey

and two sisters-in-law also contributed.
Little's father-in-law even pointed out
of Vermont Kitchens at his George Little
Place.

Cicchetti says that Little learned to
cook at the kitchen at "the co-op house,"
Bendish Hall, where she lived while at
teaching the University of Vermont. In
her early years, Cicchetti goes on,
Little went to antique shops and garage
sales and created a business of refurbishing
and reselling furnishings.

But she doesn't particularly remem-
ber her mother being a stellar cook. "My
family because she's domestic at so much
other stuff," says Cicchetti. "She always
cooked what I ate now, so I like, 'Wow!'
She always said 'like it was still the
Depression and we had to eat meatless
and cheese or a casserole every night!'"

Ruth Rees

GRANDMA REESES MOLASSES
COOKIES

Ruth Rees passed away in 1998, but her
molasses cookie recipe hasn't died. Her
daughter-in-law, Marlene Rees, says it
originated with Ruth's mother-in-law
New Marlene and her grown children
make the cookies for nine grandchil-
dren, who range in age from 5 to 37.



Who was Ruth Rees? Marlene says
that her mother-in-law's life was a love
story to the end. She had a degree but
chose to stay home and cook for her
children and her husband, Frank. "They
were crazy in love, those two," Marlene
Rees says. They passed away in the same
nursing facility 48 hours apart.

The couple's legacy of love lives on in
the ginger cookies their family shares.
"Staying home and cooking was Ruth's
'destiny,'" says Marlene.

Janice Ramsey

BUTTERSCOTCH PECAN SQUARES

As far as Lisa Ramsey can remember,
her mother-in-law, Janice, didn't do
much cooking. "She did not like to
cook," corroborates Janice's son, John,
now 82.

Janice had other passions in mind.
After graduating from Smith College,
she taught French in the Burlington

school system. In 1935, she married
the boy who'd grown up across North
Prospect Street from her, Lee Ramsey;
they had three children.

John Ramsey remembers the smell
of freshly baked bread coming from
his mother's kitchen while his father
worked as president of Vermont
Hardware Wholesale on Flynn Avenue.
Apparently, baking wasn't as instinctual
to his mother as cooking, but Ramsey
says that her great love was music.
A classical pianist who also sang in
community choirs, Janice died in 1981.

John grew up to wed Lisa, a woman
who enjoys the kitchen. She prepares
her mother-in-law's butter-scotch
pecan squares, as well as other recipes
from Out of Vermont Kitchens, in the
very same spots where Janice once
cooked them. For the Ramseys, neither
the food nor its setting has changed
much since 1951. ☐



INFO

Out of Vermont Kitchens by the Museum's
Suzanne Lippard at 37 North Main Street
of Burlington. Quaker City Printers, 360 pages,
\$15.95. Vermont Kitchens: A Decade of Vermont
Kitchen Publications, 288 pages, \$18.95.

SHARE FOOD AFTER THE CLASSIFIED PAGE

SIDEdishes

CONTINUED FROM PAGE 41



Crumbs

LEFTOVER FOOD NEWS

Winnipeg is in the doughnuts. MLC BAKESHOP opened last Friday at 25 Winnipeg Falls Way, fully stocked with loaves of bread, croissants, Stampout Coffee and five different doughnut varieties.

Co-owner Laura Wade says that, while the bakery currently stays open daily until 3 p.m., these hours will soon expand to 7 a.m. to 6 p.m.

Twelve veterans gathered at King Arthur Flour Baking Education Center last week to learn how to bake bread. They donated the loaves they produced to the weekly veterans' farmers market inside the VA Medical Center in White River Junction.

The veterans — who had

variously served in Korea, Vietnam and Afghanistan — kneaded whole wheat dough, one loaves and rolls.

"Several vets came up to me after the class to thank us for putting on a program like this, and for giving them an opportunity to help their fellow veterans (via the bread donations) while learning a new skill," wrote Julie Reed, KA's public relations coordinator, in an email. "I didn't expect to be as amazed as I was, but you could tell that it meant a lot to them to be out in the community doing something like this."

The event was part of KA's "Bake for Good" initiative.

— C 14

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Spiking Your Supper

Local chefs recommend ways to cook with spirits BY CORIN HIRSH

In 1885, when a young French waiter mistook Henri Charpentier splashed brandy into a pan of oysters intended for future king of England Edward VII, the pan erupted in flames — and Charpentier inadvertently introduced flambé into modern cooking.

Or so goes the story, which may be apocryphal. Either way, for most of us, cooking with alcohol is limited to deglazing a pan with white wine or splashing sherry into a pot of soup. But on a recent Friday evening in Hardwick, chef Harrison Little of Clark's Restaurant & Bar demonstrated a third way to use booze in the kitchen.

At the request of his neighbor, Todd Hardie of Caledonia Spirits, Little rolled out a meal that not only was cooked almost entirely in Vermont but also

incorporated Caledonia's Barr Hill Gin or Vodka in every course — often in multiple ways.

For a delicate cream cheese galette, Little seared the filling in fat "to bring out the sugars," he told diners, before adding Barr Hill Gin to the searing

BECAUSE OF ALCOHOL'S VOLATILITY, IT CAN QUICKLY OVERWHELM A DISH IF NOT USED SPARINGLY.

liquid. "Then I flamed off the alcohol, leaving a nice, better spice flavor," he combined the cream with whipped Cream at Anger Hill Lardell and Alpha Tobacco-chicken before folding the spiced mixture into galette pastry.

It didn't stay there. Little tossed Pete's Gnocchi spirits in a rosemary vinaigrette spiked with Barr Hill Vodka (see accompanying recipe) and a sautéed each mini-galette with the dressed sprouts. "I had cooked the vinaigrette down until, again, it just left the bare essence [of the spirit], a slight perception on your tongue," he said later.

For his entrée, Little poached brook trout (sourced at Wheelock's Mountain Past Farm) in gin- and herb-laced bouillabaisse, then served the fish over silky penne pasta and an earthy mound of sautéed chard. He drizzled the entire thing with a beurre blanc that was also gin-infused. As a general, Little craved the fish's skin into a cord file "maggie sauce." For dessert, he plated a magnificent curl of crisp Pavlova in a juicy pool of warm blackberries kissed with gin and Caledonia

Spirits Elderberry Cordial, then finished it with a drizzle of lavender-blossom syrup.

Despite the single booze in each course, the alcohol was hardly detectable — just a hint of acid here or a hint of juniper there that somehow seemed to elevate the other flavors. Since alcohol evaporates at a lower temperature than other liquids (175 degrees Fahrenheit, versus 212 degrees for water), most of it burns off. Little pointed out: Alcohol is also a molecular wonder in cooking. It binds with both the water and fats in food so that it accommodates aroma, tenderness, protein and increases depth of flavor, even if most of it has evaporated by the time a dish hits your plate.

Yet, because of alcohol's volatility, it can quickly overwhelm a dish if not used sparingly. "As you learn in kitchens,

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you can always add more, but you can't take it away," observed Douglas Paine, chef at Burlington's Juniper and a frequent wielder of spirits in the kitchen, when I called a few days after the dinner at Claret's.

Though many people would rather sip expensive gin or vodka than use it in their dinner, such preparations require only a tiny amount of booze. "They [spirits] can be great ways to create a sauce or infused flavor," said Paine, who uses them in marinades, sauces and flambés. "Any time you use liquor, the alcohol evaporates quickly and, when it burns off, you get the pure flavor of the product."

Gin is a key ingredient in one of Juniper's signature dishes, a pan-seared quinoa-roasted quail, which Paine currently serves over caramelized apples and tarragon with a hazelnut persique. He also drizzles gin over salmon to help cure it, which, he said, adds a "raw gin flavor" to the final product. Last summer, he crushed plum pits and added them to local vodka, then let the mixture sit for a few months to create an intensely



kin pan-seared quail with caramelized apples



The dining room at Claret's

aromatic flavor, and the first few times we used it, it was overpowering," he said.

Littell had a similar experience with cocktails. "One time, I tried to make a drink with it, and [the drink] turned out extremely strong and bitter," he said. "Like every other experience in this industry, it's trial and error."

Because of Claret's extreme flambéing, Littell and Paine advise home cooks to use spirits gingerly — deglazing with alcohol can result in disaster if not handled with care. "It's pretty impressive how explosive it is," said Paine. "Flambés are cool in a professional setting, but kind of scary at home."

Paine advised turning off the heat sooner when deglazing with gin or other spirits, once you add the liquor, wait until it stops bubbling to put the pan back on the heat. Littell's tip: Microwave the liquor until you see vapors, then add it to the dish.

At that Galestro Spirits dinner at Claret's, every dish had layers of beguiling flavors, and each paired magnificently with the "restorative" gin cocktails mixed by the other guests of honor, Warren Babine. The spirits writer was in town to visit Harbide and sign copies of his first book, *Apocryphal Cocktails: Restorative Drinks From Yesterday and Today*. By the end of the meal, as we finished off our Thai Red Pizzas, it would be fair to say we had partaken of booze all night — yet not a single person swayed as we rose to exit. ☐

INFO

A Henry Winter Menu & Restaurant. Cocktails with Warren Babine was part of a winter dinner series at Claret's that focuses on local products and people. The next dinner, "An Evening With Local Cakes" is Sunday, February 23 at 6 p.m. (tickets at \$30). The next course will be ingredients and paired with food. \$60 per person. Info: 477-7253. claret.com

BARR HILL VOOKA & ROSEMARY VINAIGRETTE
Courtesy of Harriett Littell

- 3 large sprigs, tarragon
- 1/2 cup California Sparkling Barr Hill Vodka
- 2/3 cup Rosemary wine vinegar
- 3 tablespoons local honey
- 1 large shallot, finely minced
- 1/2 teaspoon Dijon mustard
- 2 cups cold pre-washed fennel or (Littell uses Rosemary fennel) or green beans
- Salt and pepper to taste

Strip the tarragon sprigs to taste strength. The next day combine vodka, rosemary vinegar, Dijon mustard and honey and bring to a simmer over low heat stirring to blend. Remove from heat and allow to cool.

Add the fennel to a food processor with shallot and minced tarragon. Process on low speed until fennel is in two 1/2-inch-wide strips in result. Add honey-vodka sauce, allow to sit longer. Rosemary pairs so that any light sprays of the herb remains. Salt and pepper to taste. This can also pair green edamame. Extra dressing will keep for up to a week in the refrigerator.



Pan-seared salmon and cheese pizza

flavored extractions. "It's great in food," Paine said — and can substitute for decent kirsch, which he's had a hard time finding in Vermont.

Not all spirits cook up gracefully, though, at least at first. Paine recalled trying out rosemary given to him by chef Steve Baggett when Paine worked as the sous chef at Waterbury Center's Michaels's on the Hill. "It had a really

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activities

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WINE&LEARN, featuring Sunday 30-40 experiential
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 College 9-11 pm. Free. Info: 585-5520

arts

WILSON PLAYERS, building 75 years old and
 moving into their latest space with two beach
 techniques. Chaffee Art Center, Burlington 9-10:30 p.m.
 Info: 255-5797. Info: 755-0262

business

WOMEN INVENT-OWNERS NETWORK
BURLINGTON CHAPTER MEETING, Success,
 Money and Money-Making with Mollie, in
 person 10-11:30 am. 1040 Erie Avenue, Suite 100
 Burlington 10-11:30 am. Free. Info: 321-3215

community

COMMUNITY DINNER, don't let to know the
 members at last but the night. The night is organized
 by the Vermont Food Bank, Burlington 6-8 pm. \$5-10
 Info: 255-5797. Free. Info: 255-5797. It would be
 a simple to get in. Info: 255-5797. Info: 255-5797

dance

HAVE HOBBI DANCE GROUP, dancing between
 between ballroom and modern dance. The weekend
 evening performance will be held at the Vermont
 Food Bank, Burlington 6-8 pm. Info: 255-5797

**THE HISTORY OF THE MUSIC LUNCH &
 DISCUSSION**, An all-day listening to the history of
 Vermont's music. Vermont Music Center, Burlington
 10-11:30 am. Info: 255-5797. Info: 255-5797

film

SALLY NIGHT FEATURING THE GREEN, Live
 performance by the band Sally Night. The band
 will be performing at the Vermont Music Center,
 Burlington 8-10 pm. Info: 255-5797

film & festivals

SNOWFALL FESTIVAL, two weeks of family-
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 will be held at the Vermont Music Center, Burlington
 10-11:30 am. Info: 255-5797. Info: 255-5797

film

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 will be shown at the Vermont Music Center, Burlington
 10-11:30 am. Info: 255-5797. Info: 255-5797

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health & fitness

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Voice of a Nation

Before she became a singer-songwriter, Kalamu O'Daniel was a dancer and an actor. Either of those former professions manifested onstage, where the Malibu performer moves with confident grace. Currently based in France, she is known for her captivating vocals and a powerful stage presence. O'Daniel won international audiences at last year's **globalFEST** in New York City with a choreographed mix of funk, rock and socially conscious lyrics. Her role in her native country, the rising talent seen her strong voice to protest a civil war in which thousands of people have been killed.

FATUMATA DIWARA

Friday, February 21, 8 p.m., at Regent Mountain Inn in Burlington \$25-40. Info: 563-5666. Info: 563-5666



Wintery Mix

With more than 900,000 annual attendees, Montreal en Lumière is one of the world's largest winter festivals. This 10-day event features more than 200 events, including music, art, film, live music, fire, dining, theater, comedy and more. The diverse offerings transform the city's downtown into a multi-faceted scene, complete with outdoor sites and sounds and intimate indoor spaces. Besides the advantage of culinary gems from top international chefs and sommeliers, while families join the fun with kids' activities. Copping off the evening, the New Orleans lights up the night and entertainers kick in with live music, cabaret, concerts and dancing.

MONTREAL EN LUMIÈRE

Thursday, February 20, and Friday, February 21, from 11:30 a.m. to 11:30 p.m., and Saturday, February 22, from 10:30 a.m. to 11:30 p.m. Info: 514-261-1111. Info: 514-261-1111

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Coming of Age

In 1991, German dramatist Frank Wedekind penned *Spring Awakening*. Deemed too controversial for its time, the work didn't debut onstage until 15 years later. Of so many adaptations since, a 2006 Broadway tour earned the play a *Best New Musical* Tony Award. So what's all the fuss about? For starters, the head-baring drama confronts aspects of teenage sexuality including sexual abuse, same-sex attraction and unwanted pregnancy. A Grammy Award-winning, alt-rock score provides the unflinching portrait of adolescence. Seen through the eyes of high school students, it explores the complex relationship of rebellion, vulnerability and emotional repression.

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Saturday, February 22,
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info: 603.444-4141
http://dartmouth.edu

If the name Chicago City Limits brings to mind the famed Second City comedy troupe, the similarities are not a coincidence. George Todd and other actors founded the company in 1977 while studying with Second City. In 1979, the troupe relocated to New York City, where it remains—with name unchanged. Dubbed “the perfect masters of improvisation” by the *New York Times*, the ensemble has its own off-Broadway theater and has performed there more than 10,000 times. Their secret to success? No two shows are alike. Audience prompts propel one-of-a-kind tricks ranging from plays and stories to game shows and mini-musicals.

PHOTO: JEFFREY M. HARRIS

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Sound Future

A group of Israeli and Palestinian youths offers hope for peace through music

BY DAN ROLLES

with Colin Woodcock, now of Grammy-nominated blues-rock band Delta Mom. Solloway is now a member of Boston's Jilly Wildlife, a group named for its fusion of Western and Middle Eastern sounds. He's been working with Heartbeat in a variety of capacities since 2001 and recently completed his third trip to the region.

"I had an amazing, personal, transformative experience, being exposed to the different layers of the conflict of life there," Solloway says of his first experience with the organization, spending by phone from Cambridge, Mass. "I was really moved."

On his first trip, he stayed in the guest-house area of Herzl, the demonstration site that separates Israelis and Palestinians. But in subsequent voyages Solloway has been crashing in the West Bank, meeting with Palestinian kids and working on, as he puts it, "grass-roots recruiting" or person-to-person diplomacy.

Heartbeat, an organization based in Israel that formed in 2007 to connect Israeli and Palestinian youths through music. For these kids, "just" playing songs has become a genuinely transformative experience. "Just" playing songs means sharing subtle memories-old grudges and a shared history fraught with hate, violence and tragedy on both sides. "Just" playing songs means that, one note at a time, they are helping to change a part of the world where such concepts as hope, peace and unity are often in short supply.

This week, an ensemble of Heartbeat musicians, ages 16 to 22, will spread its message in Vermont when it plays a run of three local shows as part of its East Coast U.S. tour. It will culminate in a March 16 performance in front of the United States Congress. "Yisroel, 'Just' to play some songs."

When Heartbeat land in the Green Mountains, they'll have a tour guide who should be familiar to local audiences. An Solloway like you are half of the Starling-ton-based roots duo Ari & Colin, and later the Boston-based band Billy Mann. — both

"That's the number-one obstacle to creating lasting peace," he says. When these young Israeli and Palestinian musicians come together, Solloway adds, incredible things can happen.

"To see their own personal transformation, opening their ears and hearts, to work with people from the other side... it opens your mind to the possibilities of transcending the region," says Solloway.

In addition to similar, more informal workshops and retreats, the central Heartbeat program ran for one year. Interested players are auditioned and typically come to having some level of musical proficiency. Monitors at Heartbeat, including Solloway, help these players explore their musical abilities through jam sessions, musical communication exercises and songwriting workshops. In doing so, they begin to break down barriers between people who are not supposed to like one another.

"Inherently, there is tension at first, which is normal," says Solloway. "Everyone is formed by their own experiences, which, especially there, can be dramatically different. So some come more excited and curious, others are more cautious."

But the idea of Heartbeat is to create a safe place in which to address these mixed feelings. Solloway says that process begins and ends with music.

"Music is most often the release and the gateway for getting into deeper issues together," he says.

Over a year, Solloway says that not only do tensions between the young musicians dissipate, those players often form lasting bonds. Many Heartbeat alumni continue playing together after their program ends, sometimes starting their groups.

"Our greatest success is to see other hands born from the Heartbeat experience," says Solloway. "That's where you can really start to see the impact of the program."

SCAN THESE PAGES WITH THE LAPAD APP TO WATCH A VIDEO OF THE MUSICIANS SEE PAGE 10



Mosody Kahlawi is a member of one such band. Kahlawi, 18, is Palestinian and filmed a hip-hop group, the Kahlawis, with his Israeli friends from Heartbeat. The band has recently played festivals and clubs on both sides of the green line.

"It's a special experience," says Kahlawi of the Heartbeat program. He joined Heartbeat in 2010 and is part of the ensemble touring in the United States.

Speaking by phone from his home in Herzl, Israel, Kahlawi says that prior to joining Heartbeat he'd had "very few" instructions with Israeli. His boys being introduced to Israeli musicians through the group was life changing.

"Being a musician is all about being open-minded," Kahlawi says. "Playing in Heartbeat helped to show me what was possible if you approach even the most serious problems with an open mind."

His adds that music helped him and his Heartbeat bandmates find common ground.

"We use one language, which is music," he says.

Kahlawi hopes the upcoming U.S. tour will not only enlighten American audiences but help spread the message of Heartbeat back home, as well.

"My hope is that people will see Arab Palestinians and Jewish Israelis playing together and realize that we can work together towards peace," he says. "It's important to show people that this can really be done."

"This project is about giving a voice to the silent majority who truly want long-lasting peace, but are silenced by a small minority who control the narrative through violence and political power," says Solloway. "We're returning the voice to the people, which is what Heartbeat is all about: creating some bad-on-music and bringing people together." □

WE USE ONE LANGUAGE, WHICH IS MUSIC.

MODDY KAHLAWI

INFO

Heartbeat will perform in Vermont on Friday, February 21 at the Burlington College Student Center 7:30 p.m. live. Wednesday, February 26 at the Allen Chapel at the University of Vermont 7 p.m. live. \$5 and Thursday, February 27 at the Middlebury College Student Center Social Space at Middlebury College 6 p.m. live. HeartbeatLive

WED. 19

burlington

ARTISANS Paria Dumbell, Ben Thomas (Jazzrock) 7:30 p.m. \$10 AA.
BAR/CLUBHOUSE **TRAPLASH** Burlington (Jazzrock) 8 p.m. Free. **WILD LIPS** Wednesday (Jazz) 10 p.m. Free.
J.P. PUB Pub Cuts with Dave, 7 p.m. Free.
JUNIPER Acoustic Jamming (Jazz) 8 p.m. Free.
LOUNGE 5 **HOTEL & CAFE** Gregory Douglas & Andrew Black (Jazz) 7 p.m. Free.
MANHATTAN PIZZA & PUB Open Mic with Andy Lange (Jazz) 8 p.m.
NECTAR 5 VT Community Club Presents: **WHEEL** John Connolly, Dave Hill (Jazzrock) 7 p.m. Free. The Inland Empire's southernmost venue (Jazzrock) 8 p.m. \$10-15+.
RABBIT HEAD LiveMusic, Tapas, Beer, Irish (Jazzrock) 8 p.m. \$10-15+.
RED SOLAR **WHOLE** Music, 7 p.m. \$10.
SHIRAZ **KITCHEN 5** Soul, Rap, and Dance Off! DJ Jonathan Toulson (Jazzrock) 8 p.m. Free.
ZEN LOUNGE Topical MusicSessions with Josh Beck (Jazzrock) 8 p.m. \$10-15+.

chittenden county

THE HONEY HOLE Hip-hop, Rock, Wednesday: **Endgame** & **the Wakers** (Jazz) 8:30 p.m. Free.
ON TAP BAR & GRILL **Headbanger** (Jazzrock) 10 p.m. Free.
barry/montpelier
BARROCK Reggae Jamming (Jazz) 8 p.m. donation.
SWIFT HELIX 5 **Wine/Gourmet** O. Davis (Jazzrock) 5 p.m. Free. **Open Stage** with Josh 7 p.m. \$10+.

stowe/waterbury area

THE REE 5 **KINGS** Andy Sherman (Jazz) 7:30 p.m. donation.
MOCK PLACE Lesley Gould & Friends (Jazz) 8 p.m. Free.

middlebury area

CHITTENDEN THE BRIDGE Blues Jam, 8 p.m. Free.
CLAY LUNDS Karaoke (Jazz) 8 p.m. Free.

northeast kingdom

THE PARKLIFE CO (Jazz) 10 p.m. Free.

outside vermont

HORNSHOLE Blues Jam, 10:30 p.m. Free.
CLAY LUNDS 54 Street Art Request Line (Jazz) 8 p.m. Free.

THU. 20

burlington

FRANKY 5 **THE BRIDGE** 8 p.m. Free.
BAR/CLUBHOUSE **TRAPLASH** 8 p.m. Free.
MANHATTAN PIZZA & PUB **Groundhogs** (Jazz) 8 p.m. Free.
NECTAR 5 **THE BRIDGE** 8 p.m. Free.
ACQUANT 5 **THE BRIDGE** 8 p.m. Free.
RABBIT HEAD **LiveMusic** 8 p.m. \$10-15+.
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Snake Oil?

On their latest album, *Pycho*, Florida's **SNAKE OIL** got out of the water and dried off. Under the guise of noted producer Gil Norton (the Police, The Righteous), the band largely ditched the wet, reverberant sound of their previous recordings and focused on sharp hooks and more focused production. The stylistic switch riled up certain critics, leading to snide remarks from those who apparently went the hard way to make the same trigger word over and over again. To which we say, "Hey, more rock!" for all! Catch *Barber Blood at Signa*! Kitchen on Sunday, February 22 with **POUR LEAS** and **WAKE UP**

THE DOWRY PACKAGE (Burlington) Zach Hagen (Jazz) 8 p.m. \$10-15+ donation.
THE DOWRY PACKAGE (Burlington) Zach Hagen & AJ (Jazzrock) 8 p.m. \$10-15+.

chittenden county

HOMER GROUND BALLROOM Richard Earls (Jazzrock) 8 p.m. \$10-15+.
THE HONEY HOLE **Headbanger** (Jazzrock) 8 p.m. \$10-15+.
ON TAP BAR & GRILL **Let's Get Jump** (Jazz) 7 p.m. Free.
ON THE REE **BACKEE** Colin Jarrell (Jazz) 7:30 p.m. Free.

barry/montpelier

BARROCK **Reggae Jamming** (Jazz) 8 p.m. donation.
SWIFT HELIX 5 **Wine/Gourmet** O. Davis (Jazzrock) 5 p.m. Free. **Open Stage** with Josh 7 p.m. \$10+.

stowe/waterbury area

THE REE 5 **KINGS** Andy Sherman (Jazz) 7:30 p.m. donation.
MOCK PLACE Lesley Gould & Friends (Jazz) 8 p.m. Free.

middlebury area

CHITTENDEN THE BRIDGE Blues Jam, 8 p.m. Free.
CLAY LUNDS Karaoke (Jazz) 8 p.m. Free.

northeast kingdom

THE PARKLIFE CO (Jazz) 10 p.m. Free.

outside vermont

HORNSHOLE Blues Jam, 10:30 p.m. Free.

FRI. 21

burlington

CLUB HETEROTOPIC **The Dippin'** 7:30 p.m. \$10-15+.
FRANKY 5 **THE BRIDGE** 8 p.m. Free.
BAR/CLUBHOUSE **TRAPLASH** 8 p.m. Free.
MANHATTAN PIZZA & PUB **Open Mic** 8 p.m. Free.

NECTAR 5 **THE BRIDGE** 8 p.m. Free.
ACQUANT 5 **THE BRIDGE** 8 p.m. Free.
RABBIT HEAD **LiveMusic** 8 p.m. \$10-15+.

ON THE REE **BACKEE** Colin Jarrell (Jazz) 7:30 p.m. Free.

THE DOWRY PACKAGE (Burlington) Zach Hagen & AJ (Jazzrock) 8 p.m. \$10-15+.

chittenden county

THE HONEY HOLE **Headbanger** (Jazzrock) 8 p.m. \$10-15+.
ON TAP BAR & GRILL **Headbanger** (Jazzrock) 8 p.m. \$10-15+.

BAR/CLUBHOUSE **TRAPLASH** 8 p.m. Free.

barry/montpelier

BARROCK **Reggae Jamming** (Jazz) 8 p.m. donation.
SWIFT HELIX 5 **Wine/Gourmet** O. Davis (Jazzrock) 5 p.m. Free. **Open Stage** with Josh 7 p.m. \$10+.

stowe/waterbury area

THE REE 5 **KINGS** Andy Sherman (Jazz) 7:30 p.m. donation.
MOCK PLACE Lesley Gould & Friends (Jazz) 8 p.m. Free.

middlebury area

CHITTENDEN THE BRIDGE Blues Jam, 8 p.m. Free.
CLAY LUNDS Karaoke (Jazz) 8 p.m. Free.

super valley

THE PARKLIFE CO (Jazz) 10 p.m. Free.

outside vermont

HORNSHOLE Blues Jam, 10:30 p.m. Free.

SAT. 22

burlington

CLUB HETEROTOPIC **Armstrong** with DJ Fabio 8 p.m. \$10-15+.

SOUNDbites

CONTINUED FROM PAGE 38



technical assistance, developing novel techniques that push the boundaries of what was previously thought possible with Duling programs such as Ableton and Traktor. His YouTube tutorials alone have garnered more than one million hits. But you've got a chance to see him do his thing in the flesh.

If you haven't read **ALAN WATTS**' piece on the documentary film *Peaks of Tibet* or *Fishing Southeast Alaska 2011* from last week's issue, you really should. I'll wait.

Pretty cool, right? Just so you know, the film is screening at Hotel Vermont this Saturday, February 22, after which a pair of killer bands, Asheville, NC's **CLASHING ACROSS** and Leeds, MA's **POWER CANTERS**, will rock out in celebration of the film, and the fact that **VERMONT MAGAZINE** (**WILLIAM LAY**, **JOHN SARGENT**) didn't die while filming it.

Last but not least, yet another sign of spring! Last last week, the organizers

of the Waking Windows 4 festival in Windsor announced their first headliner. And it's a good one: **OUR MACHINES** of **WART PIGGLACIOUS** playing alongside **VERMONT'S OTHER MACHINES** at the Windsor Methodist Church.

If you'll recall, following last year's festival, I proclaimed WW3 to be the "coolest live music event of the year" in Vermont. And with the benefit of hindsight, I'm gonna go ahead and say I was spot-fucking-on. (For once.) That statement is not meant to take anything away from any other great fests — Discover Jazz, Grand Point North, the Precipice, etc. — which are all excellent in delightfully different and varied ways. Rather, it's meant to shine a light on a festival that might fly under the radar because, well, it's almost too cool.

There is a stigma attached to WW that the fest isn't geared toward general audiences. That's kind of true. But it is, however, welcoming to anyone who is interested in seeking out great underground music, both local and

rational. Translation: You don't need to be a music obsessed hipster to get something out of it.

The thing is, WW is created by some of the most reliably excellent tastemakers in town — *Angioplasty Media*, *MSK Pressions* and others. And there's a good chance that more than a few bands who show up this year will be on as bigger things by this time next year. For example, go on **SPINNY SPIN**, who played WW3, and see how the rest of their year went. Not bad, right? (Ditto the **WAVES**, **ETW**.)

So I'm putting WW3 on your radar now, because I suspect it in a few months you'll thank me for urging you to step out of your comfort zone and be just a little bit cooler.

Waking Windows 4 runs from May 1 through May 4. Tickets are on sale now. ☺



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Listening In

A guide to what's new and hot, from live night thrash to pop, and more.

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MANHATTAN PIZZA & PINE
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 8pm - 10pm

MYSTIC & W/ Comedy Club
 Presents: What's a Joke!
 Comedy Open Mic (Columbia)
 10PM - 11PM
 1000 Comedy (the National)
 Redheads (Jamaica in the
 10:30 p.m. 10:30 p.m.)

SADIE JEAN
 Lulu's (Jamaica)
 (Additional Friends)
 10:30pm - 11pm
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THE 21 (Y-CHARLIE) (BAR) (FOLK)

Idiot Box CHRISSIE PARK makes a good case for turning off the TV. The singer grew up in rural Minnesota without one and spent her idle time as a child with her father's record collection, absorbing the works of Woody Guthrie, Lighter Hopkins and Leadbelly among others. The influence of those artists can easily be heard in Park's own profoundly gritty take on American folk and blues. No wonder that was time well spent. Her plays the highest Grand Showcase Lounge in South Burlington this Friday, February 21, with local acts www.rockon.com.

730 224 44 6428

harve/montpeller

HARVEY The People's Fair (general) 6 p.m.,
closed on

HARVEY MILLS 5 Michael T. Jorgens (general)
10:30-5:00

house/soungs area

THE HOUSE (HARVEY) Children's Sing Along with
Gary and Susan 10:30 a.m. closed on Kinky Shrimps
(child) 7:30 p.m., donations

middlebury area

WHEELER MIDDLEBURY 5 Wheelers with G. Davis,
Jennings 10 p.m. free, Games Cook, Peter and G.
Bauer (general) 7:30 p.m. free

house/soungs area

THE HOUSE (HARVEY) 10:30 a.m. closed on
Kinky Shrimps

HUGH O' PLACE Lundy Gandy & Friends (general)
7 p.m. free

middlebury area

CTY LIMITED Middlebury 9 p.m., free

northeast kingdom

THE PARADISE 10:30 a.m. closed on Kinky Shrimps

TWO BROTHERS TALKIN' *Academy Award* Best Actor
(Entertainment, 9 p.m., Free)

WED. 26
Academy Award

ARTIST: Shutter Storm C.J. Chandler (Frying) 8
p.m. Sitcom

outside vermont
DIVING BOARD *Open Box* 8 p.m., Free

OLIVE KOLEY E *Completely Unintentionally*
Trouse *Impersonal comedy* 7:30 p.m., Free, 9A
Sluggo *Ad-Repentance* *Love* *Shop* 8:45 p.m., Free, 9A

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Glass Appeal

Glass sculptor Ethan Bond-Watts

BY XIAN CHIANG-WAREN

It's a blindingly bright winter afternoon when glass artist Ethan Bond-Watts greets a visitor at his childhood home in Charlotte. The room's west-facing windows look out over a former Lake Champlain. Metal sculptures protrude from snowbanks in the yard, reflecting the light.

Inside, Bond-Watts sits down two glasses of water on a table. Even in a living room adorned with original works by local smart friends, these drinking glasses, made by Bond-Watts for his parents, draw the eye. More than a simple *flûte* pattern, clear with a threadlike white line winding up the side.

"It's nice to find that line," Bond-Watts notes, indicating the pattern on the glass. "Glass is an object that you hold in your hand, you put it up to your lips. That's a sacred thing."

Evidence of his skill in classical glassblowing is all over the house: vases, bowls and pitchers as a result of colors and patterns, and *videobase*. He is too golden that would look at home in a period drama, but Bond-Watts' playful glass mobile currently on display in "Imperial Glass," an exhibit at the Smithsonian's Poughkeepsie Center for Art and Education, suggests a more modern influence: Alexander Calder.

You could say the artist grew up with glassmaking. Bond-Watts, now 30, began at age 15 in an apprenticeship for Burlington-based glass master Alan Goldfarb, who eventually passed him on to "papa" and

gave him his own furnace at age 19. Bond-Watts made what he calls a "pilgrimage" to Mexico when he was 20 and spent months observing master glassblowers in their studios. "It was my education for 10 years," he says. "It still is a joy obsession, but I have all these other little obsessions crowding it out."

Bond-Watts' home also displays examples of what he calls his "divergence" from his longtime glass craft. Tied to the wall or hanging from the ceiling are minimalist vases—or "drifts," as he calls them—of the earthy abstract, unexpected, wind-eroded sculptures. These have netted him major public and private commissions in recent years. "I think you can communicate a sophisticated idea by combining materials and traditions of making from across disciplines and history," Bond-Watts says.

Examples: A wooden, Japanese-inspired sculpture hanging on a hallway wall shows the steel girders structure in the yard. Biedt, in turn, resembles Bond-Watts' Reed 32, a mossy being sculpture on the ground of the Helen Dry Art Cen-

ter in Storr. The glass-blown sculpture suspended above Bond-Watts' front entryway—composed of abstract, colorful, biomorphic shapes that he aptly refers to as his "mossy things"—is visually and



conceptually similar to several of his high-profile commissions in recent years.

A number of these have made a splash in venues throughout the Burlington area, such as "Muniqua," that piece in the "So-

percol Glass" exhibit, and "Emergence," which was installed in the Dudley J. Davis Center at the University of Vermont in 2009 (Bond-Watts graduated magna cum laude from UVM with a degree in environmental science that year). Last year, Fletcher Allen Health Care commissioned Bond-Watts to create "Eterna," which is now a permanent art installation in the hospital's main nurse care unit.

For an artist who spent a decade working on a craft that peaked during the Italian Renaissance, Bond-Watts spends a lot of time thinking about "the new modernism." He says he wants to develop an aesthetic that "borrows [techniques] from history and different cultures," and to make pieces that resonate with all of them. The bottom line, says Bond-Watts, is to make the art accessible.

"I'm a real art geek, so I can sort of talk postmodern, clearly, clever art about art," he says. "But a lot of people can't. A lot of people are abstracted and pissed off [by it]."

The time, maybe he got for traditional crafts, as Bond-Watts is quick to point out. The create glass that Western masters spend lifetimes perfecting, for example, is and always has been intended for use by a tiny echelon of society.

Bond-Watts still makes functional glass—the demand for high-end pieces for weddings and other occasions is "stead and better," he says—and he still calls it. "I feel like I'm still fully in that tradition," he says. "I keep my aesthetic honest because I love it, so it keeps me from going too far off into the conceptual deep end."

Even so, what sparked Bond-Watts' occupation when he started Weiss nearly a decade ago wasn't any glass product per se. Rather, it was the "economy of movement" and "space of the line" that he observed in the glass masters as they moved around a hot furnace on field machines, creating intricate goblet stems, chandeliers, pieces or ornaments.

"They built up the heat, and it was just one move," he recalls. "It was so graceful, like the shape paintings from Japan where there are only four or five strokes, but they're so intentional and graceful."

Bond-Watts' signature "mossy" hanging sculptures seem to have been born from attempts to recapture that graceful line and sense of human life works with abstract forms and accessible conceptual starting points such as ecological systems to draw in viewers and encourage them to "make their own associations," he says. His suspended glass installations have a sense of movement

NEW THIS WEEK

artscene/featurepage arena

➤ **ANGELUS IN THE LAMP** — Is "Is Beated Peter?" the Vermont painter John Tompkins has final and still 14, well-known and 100,000 copies of the human form. **Artists' Association of Vermont**, February 22, 2-6 pm. **Friday** 10-11 am. **Artists' Association of Vermont**, 1000 Main Street, Montpelier, VT 05602.

middlebury arena

➤ **STEPHAN LARSEN** Colorful watercolor paintings on the theme of the human form. **Reception**, Friday, February 22, 2-6 pm. **Friday** 10-11 am. **Artists' Association of Vermont**, 1000 Main Street, Montpelier, VT 05602.

portland arena

➤ **CATHERINE HALL** Watercolor paintings, in three parts, each with a watercolor of a human figure and a photograph of the same figure. **Reception**, Friday, February 22, 2-6 pm. **Friday** 10-11 am. **Artists' Association of Vermont**, 1000 Main Street, Montpelier, VT 05602.

upper valley

➤ **THOMAS YOUNG** New works by artist Thomas Young, including watercolor, oil, and sculpture. **Reception**, Saturday, February 23, 2-6 pm. **Friday** 10-11 am. **Artists' Association of Vermont**, 1000 Main Street, Montpelier, VT 05602.

outside vermont

➤ **HEED OF THE UPPER VALLEY HIGH SCHOOL** **EXHIBITION** This project was presented by the Upper Valley Art Association, a regional art organization. **Reception**, Saturday, February 23, 2-6 pm. **Friday** 10-11 am. **Artists' Association of Vermont**, 1000 Main Street, Montpelier, VT 05602.

ART EVENTS

➤ **ART SHOWS CLASSES** Check with your local art scene and look for the largest group of artists. **Reception**, Saturday, February 23, 2-6 pm. **Friday** 10-11 am. **Artists' Association of Vermont**, 1000 Main Street, Montpelier, VT 05602.

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ONGOING SHOWS

barfington

➤ **ART HALL** **EXHIBITION** This project was presented by the Vermont Art Association, a regional art organization. **Reception**, Saturday, February 23, 2-6 pm. **Friday** 10-11 am. **Artists' Association of Vermont**, 1000 Main Street, Montpelier, VT 05602.

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even though their elements are stationary — "the first experiments I was assembling the pieces like a traditional chandelier — it had this intention to be a density, it wasn't as buoyant as aesthetic as the one I was looking for," Band-Wanda says.

Over years of experimentation with attaching individual glass forms to stainless-steel wire, he developed a way of "floating" glass in space without any dense core. Almost like hovering the glass," he says.

In the case of "Zenote" at the ICU, the glass seems to liberate the space in turn. The translucent, swooping pieces of the



7. Zenote, Band-Wanda

sculpture direct the viewer's gaze around the room, weaving inside it by through the windows. Band-Wanda recalls attending the ICU for one day last year "looking at the colors and the way the light changed." He observed medical units in acrylic, family members of patients, patients.

"People from all walks of life come through there," he says. "It was really people who wouldn't go to public art unless people who are really, really moved, not making peace with the death of a loved one."

Band-Wanda returned to the ICU last month for the first time since "Zenote" was installed. "I couldn't believe the positive feedback I got from the presence," he says. "They were transcendent. They said the sculpture completely transforms the mood of the funeral experience while weaving for their loved ones. I felt a sense of attachment and connection while anything I felt before. It was wonderful." ☐

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CALL TO ARTISTS

MALE ART FORT PROPOSED

Subscribers interested in art and local events will be invited to submit their essays and drawings to take part in the exhibition of male artists. Email: art@mcgill.ca

WITH A HANDSOME ON SPIN

Established and emerging artists are invited and encouraged to submit one to three pieces of any medium (including but not limited to) photographic, painting, sculpture, etc. to be shown in the "Spin" gallery. The gallery will be open to the public from 10 a.m. to 5 p.m. through August 10, 2014. The subject of all works submitted must have some connection to the town of Jonkers. Deadline: April 10, 2014. For more information, contact: art@mcgill.ca

THEATRE GALLERY

Established and emerging artists are invited to submit one to three pieces of any medium (including but not limited to) photographic, painting, sculpture, etc. to be shown in the "Spin" gallery. The gallery will be open to the public from 10 a.m. to 5 p.m. through August 10, 2014. The subject of all works submitted must have some connection to the town of Jonkers. Deadline: April 10, 2014. For more information, contact: art@mcgill.ca

AVENUE GALLERY AND ART CENTER

Established and emerging artists are invited to submit one to three pieces of any medium (including but not limited to) photographic, painting, sculpture, etc. to be shown in the "Spin" gallery. The gallery will be open to the public from 10 a.m. to 5 p.m. through August 10, 2014. The subject of all works submitted must have some connection to the town of Jonkers. Deadline: April 10, 2014. For more information, contact: art@mcgill.ca

CALLING ALL ARTISTS

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ARTISTS' PROJECTS

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PUBLISHED ARTISTS

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NEW SHOWS, NEW IDEAS

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CREATIVE COMPETITION

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GUTTENBERG COUNTY SHOWS

LARRY GARDNER "The 100 Project" 100 is an art series featuring paintings produced by the local artist over a year in celebration of his 100th birthday. Through February 25, 10 a.m. to 5 p.m. Contact: art@mcgill.ca

LIN WARD "The 100 Project" 100 is an art series featuring paintings produced by the local artist over a year in celebration of his 100th birthday. Through February 25, 10 a.m. to 5 p.m. Contact: art@mcgill.ca

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SUPERNOVA "The 100 Project" 100 is an art series featuring paintings produced by the local artist over a year in celebration of his 100th birthday. Through February 25, 10 a.m. to 5 p.m. Contact: art@mcgill.ca

BARRY WOODWARD

BARBARA WOODWARD "The 100 Project" 100 is an art series featuring paintings produced by the local artist over a year in celebration of his 100th birthday. Through February 25, 10 a.m. to 5 p.m. Contact: art@mcgill.ca

ALAN BLOOM "The 100 Project" 100 is an art series featuring paintings produced by the local artist over a year in celebration of his 100th birthday. Through February 25, 10 a.m. to 5 p.m. Contact: art@mcgill.ca

GRACE "The 100 Project" 100 is an art series featuring paintings produced by the local artist over a year in celebration of his 100th birthday. Through February 25, 10 a.m. to 5 p.m. Contact: art@mcgill.ca

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Diana Mara Henry "Stained" photographer Diana Mara Henry first gained recognition in the late 1960s as a leader of the women's movement and covered political campaigns and social movements through the 1970s. In 1980, she began photographing one-room schoolhouses and to celebrate Addison County and surrounding areas, documenting the fading era of communal education in small towns. These photographs, along with text and interview excerpts collected by Middlebury College sociology professor Margaret K. Nelson, were exhibited at the Randolph Museum in 1984. Now, the exhibit is being reprised at the Vermont Public Center in Middlebury. Through May 10, 10 a.m. to 5 p.m. Contact: art@mcgill.ca

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FEBRUARY 5-23

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Overweight research volunteers needed for a nutritional study

Healthy overweight women (18-40 yr) are needed for an 8-week NIH study of how the brain is affected by the type of fat you eat. Participants will receive all food for 8 weeks and \$1000 upon completion of the study. For more information please contact Dave Ebensten (debensten@uvm.edu or 802-656-9083). Email is preferred.

UVM Human
Subjects
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Center
100 College St.
Room 100
Burlington, VT 05405



Spring Gardening Seminars

Workshops with Master Gardeners in Burlington

February 22 • 9:30-11:00am

Raised Bed Gardening

Markley Brand

Come join Markley Brand of Marney Dore Home Garden in this interactive workshop and learn some more valuable tips on how you can create a highly productive vegetable and herb garden for the Vermont climate and soils.

March 1 • 12:00-2:00pm

Hellstrip Gardening

Kerry Alexander

Kerry will spotlight some of the toughest, tap performing plants for those tough to garden areas including dry shade, slopes, poorly drained areas and herb, baking sites. Of course these plants will also thrive in less stressful locations. No matter where you put them they will make your garden beautiful.

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art

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middlebury area

JOHN BARNES Presents works by the late local artist, Sam Corwin. Sam had Theater and/or Jammy C. Corwin Art Award. Through February 21, 1999, 362-9200. Jackson Gallery, Town Hall Theater in Westbury.

OBSESSIVE VERMONT ARCHITECTURE

Introduced by Curtis Johnson and co-curators by Glen Jordan explore the state's diverse built environment, and accompanying film new look at the buildings of Vermont. Through March 23. Middlebury College Museum of Art.

DAVE BROWN SCHWALL Photographs from the 1950s to 2000s. History. Photo. The end of the 20th century. Local. Vermont. In the Museum & Visual Gallery. Through May 30. Info: 360-3303. **DAVID BROWN** New product in "Motion" wooden art objects from the artist to be displayed in the new community. **Artists' Day: The Vermont Art Show** March 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. 10:00 am - 5:00 pm. Through March 31. Info: 248-4164. Vermont Hall in Center in Montpelier.

middle area

ANIMAL STUDIO ART SHOW An exhibit of art by artists of local and national origin. In the studio to the north. Through February 25. Info: 360-4168. Brandon Art Studio.

TIGER ROOMS An exhibit of art by a variety of artists. Through February 25. Info: 360-4168. Brandon Art Studio.

STEPHEN MARRAS Award winning artist. In the studio to the north. Through February 25. Info: 360-4168. Brandon Art Studio.

JOHN HARRIS Award winning artist. In the studio to the north. Through February 25. Info: 360-4168. Brandon Art Studio.

WINTER ART MARKET An exhibit of art by artists of local and national origin. In the studio to the north. Through February 25. Info: 360-4168. Brandon Art Studio.



Maria del Castillo lives in Lima, Peru, and moved in Florida. Maria Del Castillo is a self-taught artist whose striking, two-dimensional geometric paintings are bold, colorful and occasionally spliced with glitter. Though the works themselves are great fun to view, they find inspiration in a sobering place. The pieces are Del Castillo's tribute to her immigrant mother, who worked in a sweatshop factory producing clothing. Each work contains thousands of tiny, meticulously placed dots in the same fabric paint used by the artist's mother. Del Castillo's paintings are on display at Red Square in Burlington through February 28.

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ART SHOWS

upper valley

ART THAT COLLABORATED WINTER A community art exhibit of works in a variety of media that bring the winter season. Through March 25. Info: 457-3243. Mountain Meadows Public Library, Woodstock.

EARTH AS HUMAN QUALITY: OBSERVATIONS, HOPE, REGENERATION AWARENESS Artists that celebrate the Earth's beauty relate in the design process to better mankind and the environment by Peter Bull, Pat Mousak, Harry A. Galt, Jenny Gossman and Robert Wilson. Through April 4. Info: 258-2995. The Great Hall, Northfield.

THE HANCOCK COLLECTION A proud exhibit of locally sourced objects furnished by the patron's foundation. Through March 2. Info: 855-5235. Vermont State of Contemporary Arts, Shelburne.

"SACRAMENTAL DILEMMA: CONSIDERING THE FORGES OF NATURE" An exhibit of local farmers who have had to change and be biologically, but help modern natural systems. Through March 26. Info: 453-2008. Mountain Meadows Public Library, Woodstock.

TOM BALL The local artist creates landscapes and abstract forms in wood, stone and porcelain using traditional American as well as Chinese. Through March 30. Info: 363-2094. English River Art Center in Southbury.

JOHN BERNARDI Environmental art that reflects and manages water in human and personal water and benefits 2005. Environmental conservation and education plan work. Through March 30. Info: 355-3553. Vermont Institute of Natural Science in Burlington.

brattleboro area

ART MUSIC "The People's Home" sculpture and works in glass, iron and for the world's largest glass sculpture. Through March 25. Info: 237-2024. Brattleboro Museum Art Center.

northwest kingdom

WILSON CARBONADO New photographs of nature by local artist. Through February 28. Info: 925-2049. The Village Pub, White River Junction.

WILSON CARBONADO Collage and sculpture that with nature, modern and traditional. Through April 12. Info: 457-2553. Olden's Restaurant & Bar in Woodstock.

WINTER ART SALE Displays on works in a variety of media, more than 200 local artists. Through February 22. Info: 249-7666. PAC Center for the Arts in Newbury.

outside Vermont

EXPOSING PERSPECTIVES: FIDELITY/DEFIDENCE THE AFRICAN ART COLLECTION. An exhibit of art of African and African American artists.

IN RESIDENCE: CONTEMPORARY ARTISTS AT SHUTTERFEST Artists resident in the studio and in residence programs at Shutterfest in 2005 and 2006. Info: 355-5235. Vermont State of Contemporary Arts, Shelburne.

JAMES DILLON A series of oil and watercolor paintings of the French-American artist. Through March 25. Info: 457-3243. Mountain Meadows Public Library, Woodstock.

JOHN DILLON "Sons and Daughters" artwork, several sculptures and drawings by the artist and his family. Through February 25. Info: 554-2024. Brattleboro State Art Museum, Brattleboro.



Catherine Hall

Multi-media artist Catherine Hall of Burlington is anything but predictable. From wax-increased dolls to gilded abstract black paintings, the English-born artist's work seems to constantly evolve. Her most recent exhibit, "Paper, Plastic, Paint" at Cauden Downcross in Rutland, is no exception. A cherish with artists bursting from its shell, an abstract, salmon-colored paper sculpture, and a gilded, metallic painting on distressed from the petrie, three-piece show. The variety of materials used in each are "intended to challenge the definition and implications of each piece," according to the gallery's statement. An artist's reception is on Friday, February 25, at 6 p.m., and the show extends through March 21. Featured: "Trophy Child"

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movies

The Past ★★

I see screenwriting as a bit like a math equation which I have to solve," Anger Perutski has explained. Because he's an Oscar filmmaker — the first to win an Oscar (for 2016's *A Bigger Fish*) — he's under tremendous pressure to get that solution right, artistically and politically. If you screw up here, you get a *Failure*. Over these you march into the twilight zone of the novel screen, the worse.

The same year *A Separation* was winning awards for example, Iranian poet Hossein Balochian was sentenced to death because authorities didn't approve of his views. He was hanged last month. This may have something to do with the poem Farzadi takes to make his characters relatable to Western audiences.

Urban, dressed like us, driving cars like ours and showered with their smartphones, they're an advertisement for the lies its government wants the world to believe in the north. Where they differ from actual US men beings, though, is the way they rarely talk about politics or religion. Perhaps knowing what can come of that. His friend, filmmaker Julie Tanaka, is still serving a 1000 sentence

So, is it any wonder the writer-director tends to make the same movie over and over? (It's the movie *Farhad*; understand he's not

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SEE PAGE 5



maternal to make *An Ideal A Separation and* standing in the trust (2003) and *Provision* Wednesday (2006) and *Canon* (2006). *The Post* regards the messy business of divorce in the context of a shifting cultural landscape. For someone who professes to enjoy a happy family life, the reader gets breaking up on the brain.

In the words of the philosopher Karl Popper, it's hard to do. Thus is the universal moral running through his work. What sets it apart is his proclivity for establishing a compelling promise, bringing well-defined characters to life and then piling on plot twists and sensational revelations, until we realize what we're watching is soap opera reckoned as art.

The *Fast* starts in the story of a Farnese played by The Artist's Scorsese Muse Gwyneth Paltrow (in color). She's asked her estranged husband (N) Moseff to return them from Iran so they can finalize their divorce and so he can crash at their place at the same time her current boyfriend (Tobin Bell) is there. The film initially offers a saccharine portrait of alternative domestic life.

The house is filled with love — Robert's son and Eppie's two daughters by a third man. Missie has an easy rapport with all of them. The one son that things aren't so stellar



LEADS BACK TO LAMARQUE Fairbairn has pretty much exhausted the supply of drivers in his stable. His latest additions to the team is likely to have drivers finding a little comfort from

they turn. The older daughter (Piake) bawls to her mother's lover. At this point, the film morphs into a detective story, with Moushfi tracking down the cause of her discomfort.

The movie is long, which regrettably allows Farhad's tale to pile on even more melodramatic twists and revelations than usual. The string of surprises is all the narrative has to offer, so I won't comment on them except to say that five or 10 minutes into hour three, the film reaches a critical mass of preposterousness.

Loss, betrayal, grief, tragedy, regret, comparison, path, cruelty & consequences, even the dry.

Granting business factor into the mix, though it may feel arbitrary. It's not clear what the filmmaker is trying to say, but it's entirely conceivable he's making a point of not making a point, of not saying the worst there be not saying anything.

As an attempt to solve a math equation, *The Fast* is a gloriously good and overwrought misanthropic treat. As an attempt to avoid controversy in a country where bad reviews can be bad for your health, though, it's the picture of success.

● 设计：陈其南、陈其南、陈其南

RoboCop ★★

Back when Paul Verhoeven's *Boys* (1996) hit theater screens, audiences shared its violent enthusiasm as a "standout sex! war! war!" movie. (That's *Eastwood!*) But the action flick wasn't just Dirty Harry with a robot. Rather, it was an unusual crossover: Edward Neumeier (noted in a recent interview) "It was a 'macho movie.' The filmmakers used comic-book hyperbole to depict a more futuristic sci-fi movie ruled by corporations—which even the police—and motivated by vermin-infestation. It feels more prescient all the time."

The intriguing news about the Robin Cap remake is that executive director Jon Polite and writer Joshua Zetser have authorized that story. They could have simply retold the crowd-pleasing tale of a the most cap who dies in the line of duty and gets resurrected in a metal body to kill bad guys; instead, they've brought the original's anti-corporate tendency to the fore and made it topical. What gets lost in the process, unfortunately, is a strong narrative with compelling characters.

Set in 2025 the film opens with an O'Reilly-esque TV demagogue (Samuel L. Jackson) installing a new generation of unmanned drones that the US uses to subdue its enemies around the world. Why, he demands, won't legislators allow these powerful weapons exclusively on American soil?

Raymond Sellers (Michael Keaton) CEO of OmniCorp, is equally keen on reconciling



ROOF ELECTRIC Runaround their job but a steady customer base keeps them busy. Off the payroll and electric crew.

Americans to permanent occupation by law-crime-fighting robots. But voters have silly issues with heavily armed machines making life-and-death decisions. So fellows and his brother expert (Gary Gilman) plan a con: promise a machine controlled by the resident boss of a sad, live rag.

Manned by a drug lord's attack, detective Alex Murphy (Mel Gibson) is the perfect candidate. But he isn't given a choice about rising from the near dead as a "product" in the film's most memorable scene. Murphy

sees what's left of his human body inside the hardware. He begs for death.

Concerned about those messy human emotions, *CrashCap* gradually curtails Murphy's free will, leaving him a semblance of autonomy for PR purposes. While it's not enough to fool his wife (Alice Gornick), everyone else buys the way *RoboCop* cleans up the city just fine.

This new AutoCity isn't really about the main streets of Detroit — which come across far cleaner and less messy than they did in the

original. It's not as profane, bloody or funny, either. The action feels perfunctory. Murphy's partner, boss and duped nemesis are basic ill-formed characters.

Baldy the movie comes most alive in the sections dealing with GeneralCorp's internal politics, where Glickman's random day De Frockman negotiates between the demands of his boss and his empathy for Marj. We're encouraged to feel that despite this, too, yet by the film's end, Marj's hand has been massaged with so thoroughly that we don't know who or what is inside that hand.

Kinnaman has more use of his face than Peter Weiker did in the original, and he's expressive enough to compensate for his clamping vocal body. The problem is that, having set up RobotCop as a drone whose humanity has been ruthlessly programmed out, Padilla and Kinnaman don't figure out how to give him back the meaningful agency their plot demands, or how to restore the audience's connection with him. They get to the denouement, only to discover

It's nice to see a reminder that takes chances or has ideas, and for that, *KokoCap* deserves credit. By the endpost, in fact, no ideas have swamped its story, leaving the actors to struggle through an incoherent third act. On the upside, at least we know it wasn't written by a script lot — only humans can come up with this creativity.

DEPARTMENT OF MATHEMATICS

REVIEWS

INTRODUCTION

[illegible]

CONCLUSIONS

[illegible]

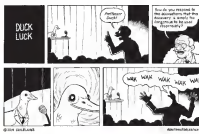
fun stuff

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Curious, Folded Again

A man entered the garage at a home in northwest Chicago and demanded that the resident hand over the keys to her 2012 Honda MDX. She complied, but then fled the garage and closed the door behind her, trapping the man inside. She called the police, who arrived to find Andre Bacon, 21, sitting in the driver's seat of the vehicle with the keys in the ignition. (Chicago Tribune)

Slightest Provocation

Authorities charged Ahmed Nuri Aden, 22 with felony assault at a Casa County N.D. jail after he punched fellow inmate Timothy Lowmuth, 26. Aden explained that for the past three days, Lowmuth had been coming into Aden's cell, firing and then leaving Lowmuth admitted firing but denied doing so in Aden's cell. (Reno News Service)

Bethed police officer Curtis Reeves, 71, asked Chad Oulson, 13, to stop texting during the preview of a movie theater in Wesley Chapel, Fla. When Oulson objected, an argument ensued, and at some point Reeves said Oulson "threw popcorn at him." Claiming self-defense, Reeves fatally shot him. (Associated Press)

Sour Note

When Canadian folk virtuoso Brian Auger Spang arrived in Boston via New York, he found that U.S. Customs officials at New York's John F. Kennedy Airport had searched his luggage,

metals his 13 instruments for pieces of bamboo and destroyed them. "They told me they were agricultural products," said Spang, who made them all by hand from hard-to-find reeds. "And now they're gone." (Boston Globe)

THE MALAYSIAN VERSION OF THE STORY INCLUDED TWO PICTURES OF THE PIGS BUT BLACKED OUT THEIR FACES.

Handicapped

Police reported that Shamel Berrice showed up at a car dealership in Ocala, Fla., wanting to buy a car. Salesman Antonia "Chris" Barreto helped Berrice, a paraplegic in a wheelchair, get into a 2009 Pontiac G6, whereupon Berrice locked the door and started the engine. He then used a folding cane to press down the gas pedal and drive off the lot. Berrice notified the authorities, and Bradford County sheriff's deputies arrested Berrice at a gas station trying to refuel the car. (Ocala Star Banner)

Japanese composer Masaru Sato-nagata, whose death we saw him live as a modern-day Beethoven, acknowledged that he paid a ghostwriter to compose some of his internationally acclaimed symphonies. The ghostwriter, Takashi Nigishi, revealed at a news conference not only that he had written more than 20 pieces for Sato-nagata, but also that his employer only pretends to be deaf. "Sato-nagata is deeply sorry as he has betrayed fans and disappointed others," Kazuo Onimaru, Sato-nagata's lawyer, said while stating that his client wasn't available to meet the press. Asked if Sato-nagata had listened to Nigishi's news conference, Onimaru interlaid, "There's no way he can hear." (New York Times and Wall Street Journal)

Too Big to Cure

HSBC bank has imposed restrictions on large cash withdrawals by some of its British customers who cannot prove why they want their money. Customer Stephen Cotton said that when he tried to withdraw £50,000 pounds (£11,000) from his local HSBC branch, the bank declined his request without "a satisfactory explanation for what the money was for" and refused to tell him how much he could have. "So I wrote out a few dips," he explained. "I said, 'Can I have £5,000?' They said no. And then I wrote out one for £5,000, and they said, 'OK, we'll give you that.'" When he complained, the

bank and the new policy took effect in November but declared it "had no need to pre-notify customers of the change." (BBC News)

Secret Identities

After the New York Times published a story about rising demand for pigs raised in open pastures, the newspaper's international edition reprinted the story. The Malaysian version included two pictures of the pigs but blacked out their faces. "This is a Muslim country," a representative from the printing company based in Shah Alam said, explaining that pictures of pigs are not allowed. He acknowledged that the authorities had not ordered the cover-up. "What they have done is self-censorship," Hashish Nik Jauhar, secretary of the House Ministry's Publication and Quarantine Texts Control Division, said, noting that Malaysia has no law prohibiting publication of pictures of pigs. (Malay Mail)

Passion Fruit

Police investigating a break-in at a gas station in Norwagon, Canada, said surveillance video showed a station wagon repeatedly pulling into the store and breaking the glass doors. The driver jumped out of the vehicle, grabbed a banana from a shelf, ate it and then drove off. Nothing else was taken. (Associated Press)

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TED RALL



RED MEAT

buzzard-picked frontier humor

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MAX CANNON

So, Doc, you think this
pistol shot will cheer up
my baby? That's a relief!

That's not even close
to what I told you, Doc!

Did you say I tend to use different oil?

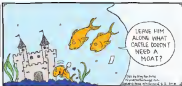
No, what I said was
that you tend to get
away if you catch to
batter shorts and it
picks up completely.

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The only problem is that I'm not
really a batter shorts type of guy.

Right. So could you at
least switch over to a
type of thing where you
don't get away?

Surely? They make them that way?



THIS MODERN WORLD

by **TOM TOMORROW**

WITH THE WORLD BEING IMMEDIATELY
CONVERTED TO 3-D, EVERY-
THING, THE **ONE RICH GUY** WHO'S
AS MUCH AS THE REST OF THE
PLANET COMBINED.

Forbes



WITH SO MUCH WEALTH IN THE
CITY, MANY, INCLUDING BILL
GATES, THOUGHT THEIR BILLS WOULD
BE MADE UP WITH A LITTLE LESS.

IT REMEMBERS WHEN WE HAD
SCHOOLS AND POLICE AND FIRE
DEPARTMENTS. WHY THESE WERE
STREET LIGHTS OUT IN FRONT OF
YOUR HOUSE AT NIGHT!



UNCONSCIOUSLY DRINKING MUSIC A
MILKY OFFICIAL REMAINS ABOUT
THE TIME, KICK BUT—

HE ALSO OWNS A LOT
OF THE PLANET'S RECREATION!

NOW **BARRE** SHEET! THIS IS
WHERE YOUR WATER, SPIN, AND
GLASS THE INFLATOR
COMBINED!

THINK TWO PEOPLE DOWN
AND BOTS, THEIR FILLED.



—BUT THE TURNKEYS OF CON-
TEMPORARY MODERN WELFARE
WANTS TO, KIDNEY HAS, AS A JOB
CREDENTIAL.

IF YOU DON'T GET A JOB BUILDING
THE GREAT WATER-PROOF OR SHIELD-
PROOF AND TONS SOLD TRUCKS!

—AND ALL GIVE
AND... (GIGGLE) — (THE MUST NOT
WANT TO, WHAT?)



SINCE THE **ONE RICH GUY** WAS
THE ONLY RESEARCHER STANDING
UP, THOUGH, CONTEMPORARY-
MODERN WELFARE HAD TO COME HIM.

IF HE REMAINS HIS THINGS EVER
SO SILENTLY—REMARKS HE SHOULD
REPAIR SOME OF HIS RESEARCH
INFRASTRUCTURE...

WAS HE YOU
WANT TO, WHAT?



ESSENTIALLY, AMERICANS GROW
HAPPY AT THE SILENT THOUGHT
OF IT ALL, AND HAVE AN IN-
STANT—WHA, JUST GOING.

THE NOT THE ONE RICH GUY NOW—
BUT AMERICAN SILENTLY A WELL-BUILT
AND A SILENT, SILENT, SILENT, SILENT
TO THE HIGH TALKS THEM!

BEHIND, CAPTAIN
WAS, REMAINS HAVE
LOVED AND WILNESS



AND THE ONE RICH GUY WHO
HAPPY EVER AFTER!

ELF CAT

A COMIC STRIP BY
JAMES KOCHALKA

©2004



THE END?



Aquarius

[January 20-February 18]

There are 12,000 lakes in Wisconsin, but more than 9,000 of them have never been officially named. That's strange to me. In my view, everything is worthy of the love that is bestowed by giving it a name. I have named every tree and bush in my yard, as well as each object that propagates the creek flowing by my house. I understand that at the Amish community in northern Bavaria, people even give names to their cars and tractors and washing machines. According to researchers in the UK, cars that have names are happier. They produce more milk. Your signpost, Aquarius, is to name at least some of the unnamed things in your world. It's an excellent time to cultivate a closer, warmer personal relationship with absolutely everything.

ward from said that I had to be a reader on the other hand. I convinced her that being able to transform her beliefs and ideas for taking one-to-one advice to enhance her value as a speaker. That's the kind of impactful relationship I'm committed to you. After what time are you ready to start what business, no longer support the no-future-of-life-to-you subscription? Be sincere in cutting away the thoughts that no longer work for you.

TAURUS [April 20-May 20] In Aristotle's *Nicomachean Ethics*, the code where King Arthur held court and ruled his kingdom. It housed the Round Table, where Arthur's knights congregated for important events. Until recently, I had always thought that the table was relatively small and the number of knights few. But then I discovered that several old stories say there was enough room for 150 knights. It wasn't an awkward dinner party. I suspect you will experience a similar evolution. Taurus, you may be wishing you could become part of a certain circle, but assuredly it's less exclusive or selective to welcome you as a member. In respect to more receptive and inclusive than you think.

GEMINI [May 21-June 20] The renowned Lakota medicine man Sitting Bull [1831-1890] wasn't born within time. For the first years of his life he was known as Jinspajin. His father named him when he was a toddler after he demonstrated exceptional courage in battle. I like to see you achieve a service transition in the coming months. Gemini, you're due to add some gravitas to your approach. The laws of destiny are calling you to move more deliberately and take greater care with the details. Are you willing to experiment with being bold and stable? The stars tell you are to become solidly and sustainably the most understanding that is going to be clearly to be.

CANCER [June 21-July 22] The English novel "Fanny Hill" refers to the forbidden realm of the senses that is still evident in your dream as the beach. It's a good symbol for connecting that it is a distance from you and get it either way. I suspect that you take a long thoughtful look at the metaphorical effect that either side brings when you decide. You'll be able to identify what's burning for you in the future to give you actual working to ensure you

check out how big dreams to ensure they

will get the best possible version of it.

LEO [July 23-August 22] A large planet (Saturn) orbit or new movement in a metaphorical or biological, however, from a planet. He is an inner life or origins. In May of 1955, scientists were struggling to move the heavy 12-ton bomb to new building on the complex grounds where it accidentally broke free of the ropes that secured it. As it hit the ground a cloud of plaster fell off, revealing a stream of gold beneath. Religious leaders understood the symbol of the ascending planet Saturn. Modern times was a solid gold building that is today with 100-ton statue. Research later revealed that the plaster had been applied by 19th-century miners to prevent the statue from being looted. It formed a complete sequence unending in the coming weeks for you. Let what will it take to turn in valuable resource that translated within a cheap vessel?

VIRGO [August 23-September 22] Hindu health teacher Beshop Chopra suggests that we all potentially make this statement: "Every decision I make is a choice between in preference and a mistake. I reevaluate all events, processes and decisions, and choose the miracle." Is that too New Age for you? Well, I hope you can drop any prejudices you might have about it. It's really make it your own. It's the precise formula you need to split the world's events in the right direction—willing for you rather than against you.

LIBRA [September 23-October 22] In the sciences of 1950s, scientists are called for life. During that time, scientists there are enough to go around for every animal species to exist and battle in comfortably. But the day system creates the size and number of the wider world. The experts may have to share within hypotheses, the profile with the working. Let's use this as a metaphor to speculate about your future. I'm guessing that the day system will seem to be moving in your part of the world. The awake takes my example, but that could ultimately prove to be a lucky development, because it will bring you into contact with interesting life forms you might not have otherwise met. Unexpected new alliances could emerge.

SCORPIO [October 23-November 21] In his book *The Storytelling Animal*, Mark Zuckerman (a human literacy coach, Jonathan Gottschall

recounts the exact role of the story system in our lives. [The average day] is about 160,000 seconds long and [we] have about five thousand at their peak any" he says. To alter some, we need about half of our waking hours—one third of our lives on earth—spending time trying to live this life. I should think, because you're thinking in a phase where your experiences can serve you well. There's more than that's about to be creative, productive and useful. Matter, there's clearly.

SAGITTARIUS [November 23-December 21] The Russian composer Dmitry Shostakovich wrote his Eighth Symphony in a mere 20 months during the summer of 1943. He worked on it in an old farmhouse on a former chicken farm. The Soviet Union helped him, allowing him to work with extra intensity. I wish you could find a retreat like that for yourself. I would love to see you. I think you could benefit from going off by yourself to a sanctuary and having some time long. Let's say your wishes, the spirit of nature and your deepest self. If there's not practical right now what would be the next best place you could go.

CAPRICORN [December 22-January 19] In these times, people think you could do to bring a set more freedom into your life. An elegant rebellion against an oppressive environment? A compassionate denunciation of a corrupt system? A form of unpardonable behavior that would help you escape a juddering compartment? I'm not talking about a huge dramatic move that would completely sever you from all of your roots and temptations. I'm imagining a small step you could take to get a taste of independence and a taste of greater stability. That's your assignment in the coming week.

PISCES [January 20-February 18] From 2010 to 2012, the *Shantell* worked as an actor on the TV cop show *The Mentalist* and to open off series "Mugshot." He played the mayor of Los Angeles. In 2013, he ran for the office of LA's mayor in real life, and lost. It was a spectacular example of how I've always suggested that we need to become what we pretend to be. Your assignment, Pisces, is to make good use of this principle. I invite you to experiment with pretending to be the person you would like to be in life.

ARIES [March 21-April 19] A woman from New Mexico wrote to tell me that after reading my horoscopes for three years in the *Sierra* file folder she had decided to step. I changed my beliefs," she said. "I no longer associate with my philosophy" on the one

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CUTE AS A KISSAGE!

We think up a conversation then your phone rings and you were outside the door before I could get your name. I could be the last to see you again. When Saturday February 16, 2014. Where: Shopper's Church. You Must Be Here. 10:00AM

ENDING ON THE WAY

Happy Valentine's Day but get that note on the Valentine's Day board in the work. You were going all the way in the back. I got off at the White House. Hope you find it. Monday 17. When: Tuesday February 18, 2014. Where: New Haven. You Must Be Here. 10:00AM

LITTLE R

Happy Valentine's Day in the White. Friday February 16, 2014. When: Saturday February 17. Where: New Haven. You Must Be Here. 10:00AM

REST IN PEACE

In today's world, you're happy to find that you're happy. I've been in the world. Friday February 16, 2014. Where: Shopper's Church. You Must Be Here. 10:00AM

HE... YOU

Happy Valentine's Day! Have brought you a card. I've been in the world. Friday February 16, 2014. Where: Shopper's Church. You Must Be Here. 10:00AM

NAME AT SHAW'S COLLECTOR

The first time I met you, I was at the bank in the world. I've been in the world. Friday February 16, 2014. Where: Shopper's Church. You Must Be Here. 10:00AM

THE COURSE OF NATURE

Have the first time I met you, I was at the bank in the world. I've been in the world. Friday February 16, 2014. Where: Shopper's Church. You Must Be Here. 10:00AM

WANNABE PHILADELPHIA NORTH AVE

Have the first time I met you, I was at the bank in the world. I've been in the world. Friday February 16, 2014. Where: Shopper's Church. You Must Be Here. 10:00AM

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CUTE AS A PURRY TO A KISSAGE

Have the first time I met you, I was at the bank in the world. I've been in the world. Friday February 16, 2014. Where: Shopper's Church. You Must Be Here. 10:00AM

CARTRIDGE IN SHOW

Have the first time I met you, I was at the bank in the world. I've been in the world. Friday February 16, 2014. Where: Shopper's Church. You Must Be Here. 10:00AM

USE YOUR EXPIRATION

Have the first time I met you, I was at the bank in the world. I've been in the world. Friday February 16, 2014. Where: Shopper's Church. You Must Be Here. 10:00AM

HIGGAT AFTERNOON AT AT INTERNAL

Have the first time I met you, I was at the bank in the world. I've been in the world. Friday February 16, 2014. Where: Shopper's Church. You Must Be Here. 10:00AM

ATLANTA, GEORGIA, DUNSTON STREET

Have the first time I met you, I was at the bank in the world. I've been in the world. Friday February 16, 2014. Where: Shopper's Church. You Must Be Here. 10:00AM

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HAPPY VALENTINE'S DAY PHILADELPHIA

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WANNABE PHILADELPHIA NORTH AVE

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COMEDY AT SHAW'S COLLECTOR

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CURIOUS?

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Northern Lights

Sweetwaters



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City Market/
Ocean River Corp
82 S. Vermont St.

Eyes of the World
1000 W. 10th St.

The Forget-Me-Not
Shop
940 Vermont St.

Solo Jiffy
Mort Store
1330 Bailey Road

Calchauer & 17
Burlington

Johnson
Hardware
& Rental
1442 St. 15 West

Magic Hat
Antiquary
Barclay Bay Rd.

Northern
Provisions
229 Harvest Ln.

Northern Lights
Smoke Shop
75 Main St.

The Optical Center
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Romano's Brick
Oven Pizzeria
Tully Corner

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